#704 • April 11, 2003

Entertainment WEEKLY

TAKE THE GREAT AMERICAN

POP CULTURE QUIZ

100 QUESTIONS TO SEE WHAT YOU *REALLY* KNOW

QUESTION NO. 56 What Secret History Do These Four Actresses Share?

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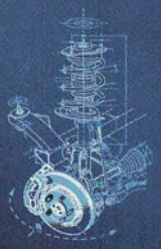

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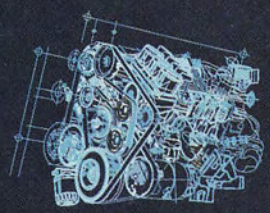

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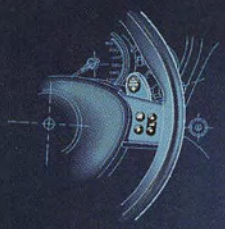

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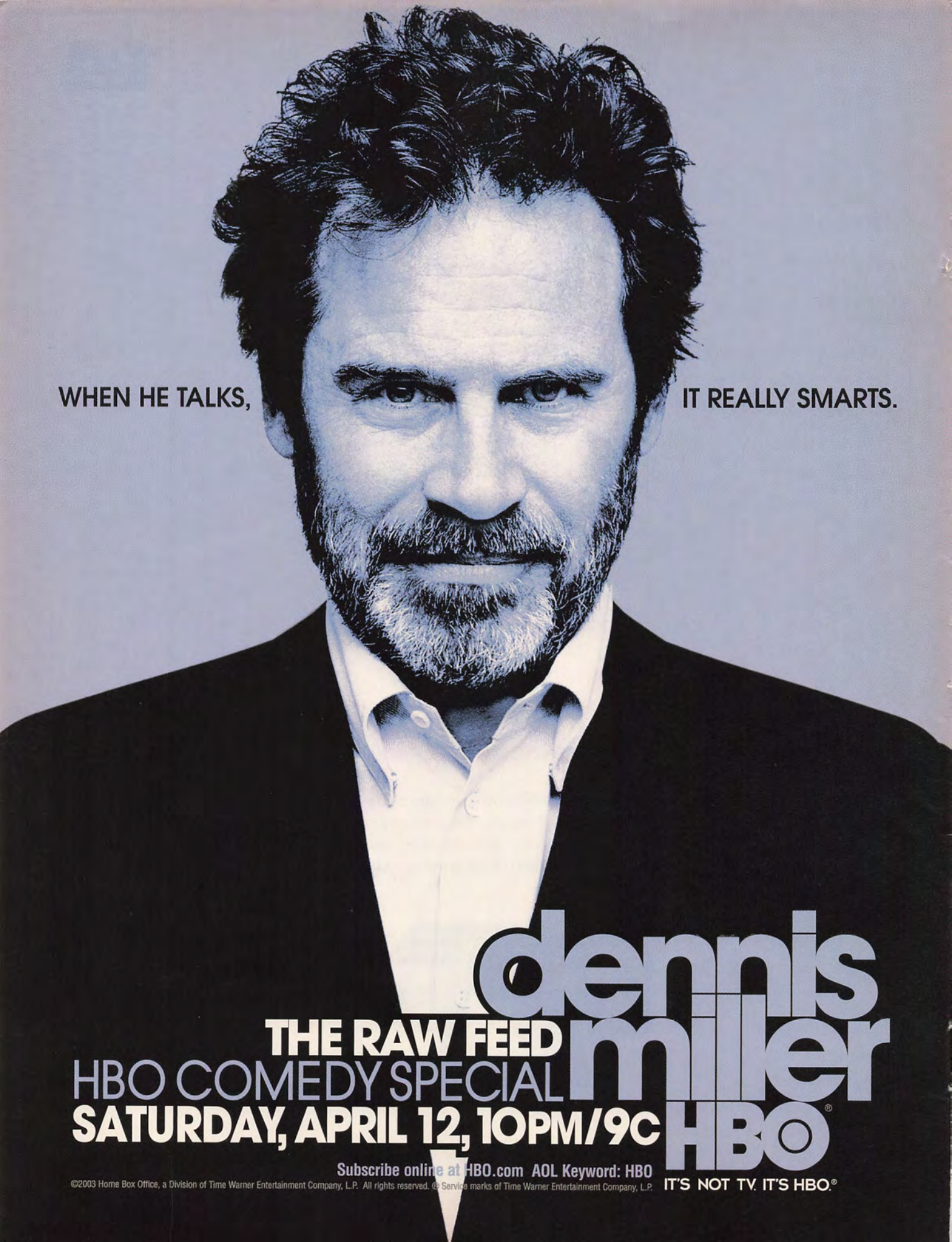
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Smarter than the average bear: Adams (left) and Karpel

Our New Mascots

Actually, they're Jason Adams and Ari Karpel, the editors of our new and improved News & Notes section

THEY'VE BEEN HOLED UP IN THE LAB for several months now, our crack team of editors, writers, reporters, and designers. The mission: deliver to you, dear reader, a better-looking News & Notes, chockful of more news and more humor. So they've been squirreled away (think: *Animal House*), testing new stories, new layouts, new ideas, and yes, at the tragic end of the process, new costumes. As the photo above shows, the hard work finally got to them: Our editors did, in fact, lose their minds...

Just for one brief photo shoot, we pray. I think—and I hope you'll agree—that Ari, Jason, and the team (which includes designer John Walker and editors Henry Goldblatt and Jay Woodruff) have created something pretty terrific. Here's a brief Reader's Guide to the new section:

- More stories. You'll see more reported stories in the new section, and more humor and opinion. And as with the lead story on the fate of this year's Oscar winners, we won't be afraid to weigh in with the EW take.
- The best of the old News & Notes. Jim Mullen's Hot Sheet? Monitor? The Shaw Report? Random Quote? They're all here, and in the next few issues you'll see such standbys as Burning Question and Gimme Shelter.
- New sidebars. Start with the Deal Report, which wraps up, yes, all the big deals signed in the past week. If you can't catch a hot show or movie, the Pop Culture Crib Sheet arms you with choice insider tidbits for the next water-cooler klatch. The To Do List is exactly that, and we'll be checking in on how closely you followed our advice. We get up on our soapbox for Hooray for..., while Cash Register reveals patterns in the week's grosses that even the *CSI* gang might miss. And there's more...
- Bigger, better photos. Check out the 5-Year Plan, where stars on the rise tell you in their own words what they've done and where they want to go. And every week we'll wrap up News & Notes with First Look—an exclusive full-page, behind-the-scenes photo. This issue we've got Angelina Jolie on the set of July's *Tomb Raider 2*.

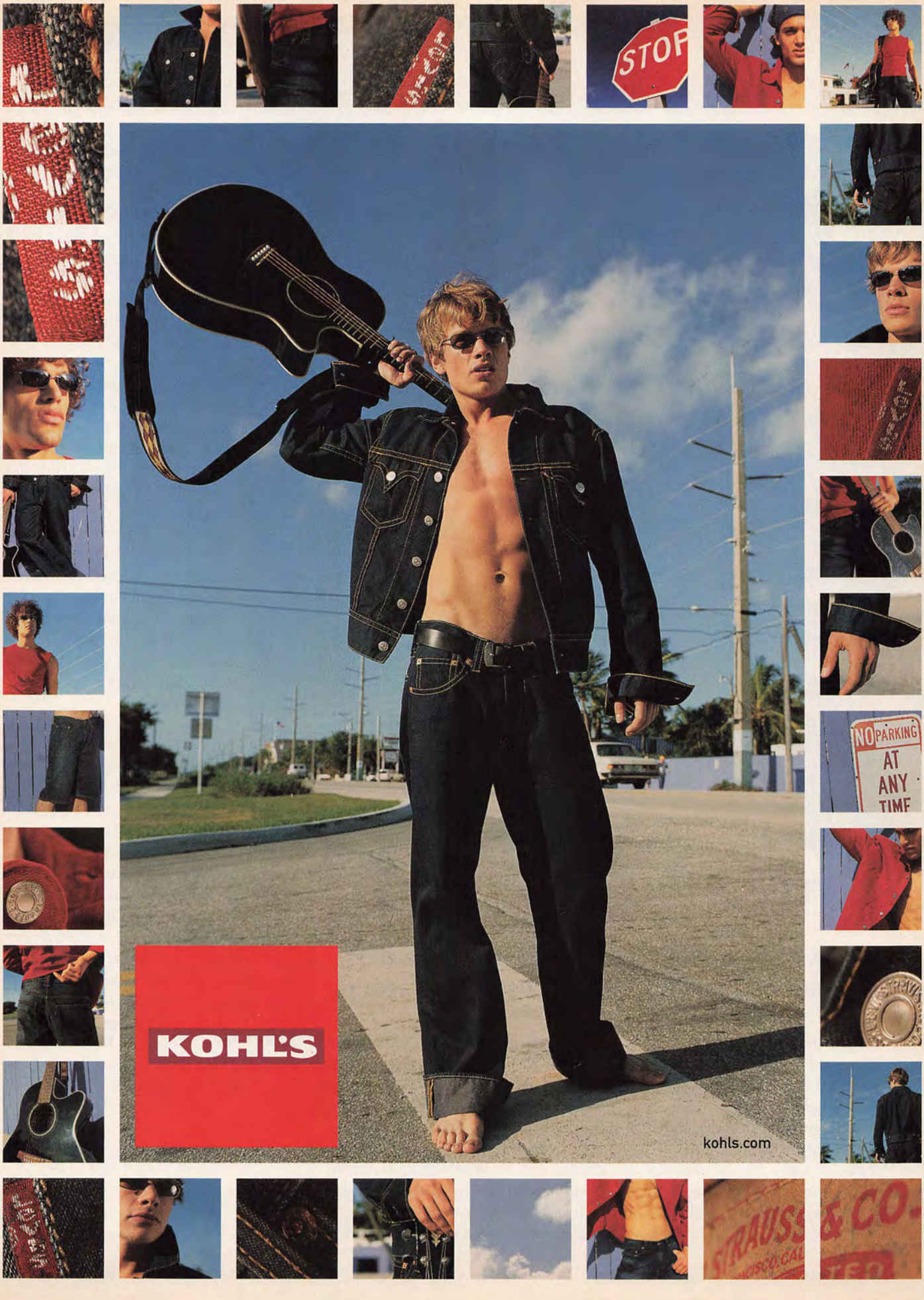
Over the next few issues, we'll do our best to make this the most dynamic, entertaining section possible. Tell us what you think of the changes by sending e-mail to *ew_letters@ew.com*. I hope you'll like News & Notes as Jason and Ari move it along. They just need a moment to get out of the costumes.

Rick Tetzeli

RICK TETZELI
MANAGING EDITOR

GROOMING: SUE PIKE FOR SALLY HARLOR

PHOTOGRAPH BY EMILY SHUR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52 *Phone Booth* star Colin Farrell (right) on the thriller's set—L.A. posing as New York City

(COVER) GELLAR: JACK GUY/CORBIS OUTLINE; DEMI MOORE: MR PHOTO/CORBIS OUTLINE; JULIANNE MOORE: VISAGES; RYAN: MARK LIDDELL/ICON INTERNATIONAL

26 The Great American Pop Culture Quiz Hey, Mom, maybe all that time spent in front of the television set was not in vain! Whether you're a student or a scholar in the world of pop culture, EW invites you to put your knowledge to the test on these 100 questions about movies, TV, and music. Put your books away, sharpen your No. 2 pencils, and get started.

48 Prophet Statement Press-shy Don DeLillo has an uncanny knack for taking the culture's pulse. Here he talks about writing, celebrity, the current war, and his latest work, the New Economy-skewering novel *Cosmopolis*. BY CHRIS NASHAWATY

50 Don't Try This at Home Deception! Betrayal! Paint fights! TLC's cult hit *Trading Spaces* goes celebrity, and discovers that the ratings are far more attractive than the results. BY LYNETTE RICE

Entertainment WEEKLY

NEWS + NOTES

10 After Oscar Can this year's winners avoid the curse?...*West Wing*'s Sorkin put on notice...The Chris Rock–Pee-wee Herman link...*American Idol* fashion...Mekhi Phifer's 5-Year Plan...First Look: Angelina Jolie in *Tomb Raider 2*... **Hot Sheet... The Shaw Report... Monitor**

REVIEWS

52 MOVIES *Phone Booth*; also *The Good Thief, A Man Apart, What a Girl Wants, The Man Without a Past*, and *The Good Old Naughty Days*. **PLUS:** Reel World.

61 VIDEO & DVD *Harry Potter and the Chamber of Secrets*. **PLUS:** New to DVD: *The Beatles Anthology*.

65 TELEVISION *Lucky* and *My Big Fat Greek Life*. **PLUS:** Reality sexism; On the Air; What to Watch.

75 MUSIC Lucinda Williams' *World Without Tears* and the Jayhawks' *Rainy Day Music*. **PLUS:** Rock & Iraq.

80 BOOKS *McSweeney's Mammoth Treasury of Thrilling Tales*. **PLUS:** Casualty of war: TV book promotions.

5 EDITOR'S LETTER Our new News & Notes section—and its new editors.

8 MAIL Digging *Six Feet Under*; the truth about reality TV.

84 THE JOEL STEIN SHOW Joel and his geeks take our Pop Quiz.

WEB ALERT Our popular website, EW.com, is becoming a bit more exclusive: We are now limiting access to ENTERTAINMENT WEEKLY readers and America Online members. So, if you're an EW subscriber, the next time you log on to EW.com, you will need to enter your mailing address (you're only required to do this once). If you buy the magazine at a newsstand, you will have to enter a website access code, which you will find each week here in the table of contents. AOL members: You do not need the access code—you can visit the site directly just by using your AOL service. We hope you'll continue to enjoy EW.com. This week's access code: 407ewweb

PHOTOGRAPH BY BRYCE DUFFY

The New 'Matrix' Babe Mr. Rogers 85 Reviews
Entertainment Weekly
The Complete Viewer's Guide!
THE TO-DIE-FOR DRAMA IS BACK!
Six Feet Under
We Grade Every Episode, Relive the Gruesome Deaths, and Dig Up Inside Info on the Cast And the New Season

There's a lot of life in HBO's mortuary drama, according to EW readers who dug our *Six Feet Under* cover (#700, March 14), but many wished a quick death to the reality boom we chronicled. "'When Reality Attacks' was amazing," raves Tina J. Turley of Cranberry Twp., Pa. "Let's hope that great shows like *Alias* and *Monk* are not yanked just because they can't compete with the reality spectacle." Readers also got lively over *Real Time With Bill Maher*. Cynthia Weber of Fresno, Calif., agrees with Ken Tucker's "negative" review, but Austin's John Bauer is "dismayed.... Could you at least consider someone more interested in current events to review such fare?" And Mike McCann of Sewell, N.J., complains, "By referring to [guest] Ann Coulter as a 'hate-spewing harridan'...Ken Tucker has essentially proven her point that there is a definite liberal bias in the mainstream media." Everybody discuss!

Buried Treasure

I WAS AFRAID I WAS GROWING too old for EW, with the cover story on Avril (I immediately read it as *Advil*). So I was thrilled to see the cover story on HBO's *Six Feet Under*. The show is the most intelligent and addictive series on television. The writing crackles, and the acting by the entire ensemble is extraordinary. How ironic that a show revolving around a funeral home has the most alive characters on TV and is the most life-affirming.

CHAD PETTENGILL
Tampa

THE COVER FEATURING Peter Krause and Rachel Griffiths of *Six Feet Under* was heavenly. Thanks for another knock-'em-dead complete viewer's guide.

MARK BRAMLETT
Greensboro, N.C.

AFTER SEEING ALMOST EVERY cast of HBO's weekly dramas on the cover of your magazine, I have realized you are ignoring the other cable networks. Do you have issues with Showtime's *Soul Food*, *Queer as Folk*, and *The Chris Isaak Show*? How about some equal time, huh?

JOHN CHAPMAN
VelvetNaugahyde@aol.com
Pocatello, Idaho

Reality Check

I AGREE WITH YOUR PANEL that reality shows probably signal the end of Western civilization ("When Reality Attacks") and that networks are fearful, greedy, stupid (and also devoid of a single creative thought). The networks don't give a show any time to find an audience. Joss Whedon's new show, *Firefly*, was different, funny, interesting, and creative, and they put it in a death slot and then canceled it before it ever had a chance to develop a following.

B.L. BARR
Somerville, Mass.

Crime Example

I THINK IT'S IMPORTANT TO point out there is a difference between doing something that hurts yourself—Paul Reubens, Hugh Grant—and doing something that hurts children—Roman Polanski (News & Notes). We as a society should not tolerate the harming of children, and we certainly should not reward the person by buying more movie tickets.

LISA RENNINGER
North Aurora, Ill.

Gentle Giant

THANK YOU FOR THE TRIBute to Fred Rogers (Legacy). His distinct gentleness and kindness left a lasting impression on so many of us.

RACHEL KOTTLER
Pittsburgh

Mayer I Have a Word?

I HAVE TO SAY THAT DAVID Browne's criticism of John Mayer made me a bit angry (Music). If he doesn't like the way pop music has progressed, he has more than John Mayer to blame. I'd take Mayer's mellow, quasi-deep lyrics and bland melodies any day—hell, I'd even waste my time defending him—because, to me, he's just a young man trying to express himself and shouldn't be written off as just another pretty face on the inside of a CD jacket.

KRISTEN MARCHETTI
Indianapolis

No. 1 With a Mullet

IF I HAD A NICKEL FOR EVERY time Joel Stein's "Mullet It Be" made me laugh out loud...well, I'd have about a quarter. That's a lot of dough for a one-page editorial. Thanks for painting a great mental picture (middle-aged mullet), and most of all, Mr. Stein, thanks for doing your part to keep the music of '80s bands alive.

AMBER BONANDER
Sanfranpooper@aol.com
San Francisco

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BUYER BE AWARE

A major reward of being an EW reader is free access to EW.com's original daily entertainment coverage. Here are some online-only highlights:

- Breaking news, updated throughout the day
- Interviews with news-making actors (such as Vin Diesel, above), musicians, and TV stars
- Hot Topics about major entertainment stories—from the Oscars to the latest war protests—written by EW staffers
- TV recaps of the most popular shows, including *American Idol* and *Survivor*
- A Friday preview of the weekend's new movies
- Celeb photo galleries
- Plus, an archive of every past issue of EW

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ENTERTAINMENT WEEKLY welcomes feedback from our readers, via e-mail at *ew_letters@ew.com* or fax at 212-467-1223. All correspondence must include your name, address, and daytime telephone number. Letters may be edited for clarity or length.

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Married filing jointly or Qualifying widow(er), $7,850 Married filing separately, $3,925	47	Credit for the elderly or the disabled. Attach Schedule R	48	
	48	Education credits. Attach Form 8863	49	
	49	Retirement savings contributions credit. Attach Form 8880	50	
	50	Child tax credit (see page 39)	51	
	51	Adoption credit. Attach Form 8839	52	
	52	Credits from: a ☐ Form 8396 b ☐ Form 8859	53	
	53	Other credits. Check applicable box(es): a ☐ Form 3800 b ☐ Form 8801 c ☐ Specify		
	54	Add lines 45 through 53. These are your **total credits**		
	55	Subtract line 54 from line 44. If line 54 is more than line 44, enter -0-		
Other Taxes	56	Self-employment tax. Attach Schedule SE		
	57	Social security and Medicare tax on tip income not reported to employer. Attach Form		
	58	Tax on qualified plans, including IRAs, and other tax-favored accounts. Attach Form 5329		
	59	Advance earned income credit payments from Form(s) W-2		
	60	Household employment taxes. Attach Schedule H		
	61	Add lines 55 through 60. This is your **total tax**		
Amount You Owe	62	**Amount you owe.** Subtract line 69 from line 61. For details on how to pay, se		
	63	Estimated tax penalty (see page 57)	63	
Payments	64	Pay your taxes with your DISCOVER® CARD	64	
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NEWS notes

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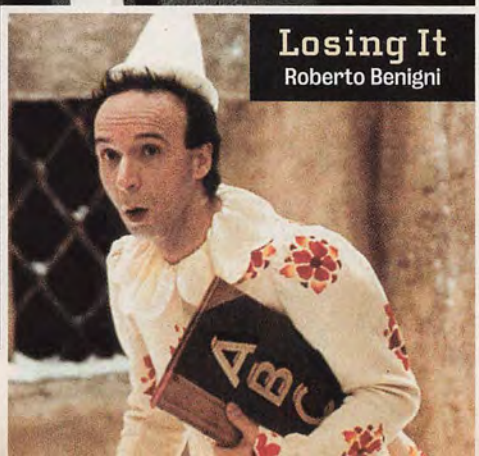
Getting It
Adrien Brody



Losing It
Roberto Benigni

Yo, Adrien!

...and Nicole, Chris, and Catherine: Congrats on your first Oscar win. Your career is now in jeopardy.

by Nancy Miller

IT'S A WONDER THAT ANY ACTOR WOULD see that initial Academy Award as a crowning achievement. Haven't you noticed how often an Oscar has been a catalyst for a kamikaze career plunge? So with bracing, behind-your-back candor from a casting director and a Hollywood agent (granted, natch, under the promise of full anonymity), here's EW's advice on surviving the greatest moment of your life.

Best Actor Adrien Brody

Recent Casualty Roberto Benigni

Survival Tip Don't let your *Pianist* opportunity level your better judgment. "With an Oscar win, you have this window of about two years in which you see a lot more material

than you ever did," says our agent. Recall Benigni. He was Hollywood's golden bambino after *Life Is Beautiful*, that other Holocaust flick that nabbed a batch of '97 Oscars, including Best Actor. Five years after the lovefest, the 50-year-old starred in and directed his own live-action *Pinocchio*. The Miramax flop cost some $45 million, made less than $4 million domestically, and reduced Benigni's American career to kindling.

Adrien, you're not yet 30, and you've already worked with some of the best directors, including Roman Polanski, Terrence Malick (*The Thin Red Line*), and Spike Lee (*Summer of Sam*). But don't turn that beautiful beak of yours away from the small stuff. And as for those ambitions to make a hip-hop album with P. Diddy? Russell Crowe and Billy Bob Thornton can guarantee: You'll be missundaztood.

Best Actress Nicole Kidman
Recent Casualties Hilary Swank, Gwyneth Paltrow
Survival Tip Don't try to be the BFF. Swank won her Oscar as a lovesick cross-dresser in *Boys Don't Cry*. Paltrow got her gold as a lovesick cross-dresser in *Shakespeare in Love*. Now Swank hurtles toward mass destruction in *The Core*, while Paltrow's *View From the Top* is another *Shallow Hal*-acious comedy. "Gwyneth's problem is the problem a lot of older male actors have, like Christopher Walken," says the agent. "She started appearing in *every* movie." Nicole, you got your Golden Globe for playing a consumptive—yet lively!—French whore and your Oscar for being a suicidal bisexual writer in *The Hours*. Keep mixing it up—but smartly. Your upcoming roles in Anthony Minghella's *Cold Mountain* and Lars von Trier's *Dogville* will get us to the theater; Doug Liman's *Mr. and Mrs. Smith* and the big-screen *Bewitched* will keep us there. Now go show Gwyneth some tough love.

Best Supporting Actor Chris Cooper
Recent Casualty Cuba Gooding Jr.
Survival Tip Stay the supporting actor's version of tequila. You're far more seasoned than Gooding was when he won in '97 for *Jerry Maguire*. But despite his inexperience, Gooding probably didn't see his future alongside sunglasses-sporting dogs. Nor did he ever, in his worst dreams, imagine *Boat Trip*. Gooding's mistake? He bum-rushed his star moment. "Don't do a movie just because your agent says, 'Now you're a leading man!'" advises the casting director. Your role in *Adaptation* (as well as *American Beauty* and *The Bourne Identity*) is the potent stuff we remember most. Yours is the face audiences enjoy again and again—but in measured doses. "Which isn't to say he can't be a lead in a TV movie or a John Sayles movie," says the casting agent, referring to his star turn as a sheriff in 1996's *Lone Star*. Hopefully, after you've ridden through the theaters this summer as Tobey Maguire's horse trainer in *Seabiscuit*, audiences will still be chomping at your bit.

Best Supporting Actress Catherine Zeta-Jones
Recent Casualties Mira Sorvino, Marisa Tomei
Survival Tip Keep your lower profile. Sorvino (*Mighty Aphrodite* in '96) and Tomei (*My Cousin Vinny* in '93) both took post-Oscar tumbles in blander roles for the sake of becoming leading ladies. On the other hand, you, Miss *Chicago*, are a proven star who was rewarded for thinking smaller. "She was considered a supporting actress to her benefit," says the casting agent. But, darling, the cell-phone hawking and tabloid squabbling must cease. Now that you have the statue, these extracurriculars are beneath your stature. ■

Getting It Kidman

Losing It Paltrow

(OPPOSITE PAGE) BRODY: JOHN LAZAR/LADN/WIREIMAGE.COM; BENIGNI: SERGIO STRIZZI; (THIS PAGE) KIDMAN: JEFFREY MAYER/WIREIMAGE.COM

Clipped 'Wing'?

With Sorkin on notice and Wilmore out, *West Wing* and *Bernie Mac* face uncertain futures. by Lynette Rice

OPEN ON THE EMMYS, SEPTEMBER 2002: *West Wing* executive producer Aaron Sorkin is collecting his third trophy for best drama, while *Bernie Mac Show* creator Larry Wilmore wins his first-ever Emmy for writing the Fox comedy. Cut to the present: Wilmore is out of a job as executive producer of *Mac*, and Sorkin's *Wing* tenure is tenuous at best.

Moral: Being the creator of an acclaimed TV show doesn't guarantee job security. Sources say Warner Bros. Television (owned by EW parent AOL Time Warner) recently put Sorkin on notice, warning that it would no longer tolerate cost overruns on *Wing* (due in

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HOT sheet

by JIM MULLEN

1. **HUGH GRANT** He says he hates acting and really wants to take a break. Why couldn't it be Madonna who feels that way?

2. **PETER ARNETT** NBC canned the venerable war reporter after he gave an interview to Iraqi television. Now he's free to take his dream job—as a correspondent for al-Jazeera.

3. **LISA MARIE** She thinks Michael Jackson may have married her in a sleazy attempt to promote himself. Which she never revealed—until it was time to promote her own record.

4.

RYAN SEACREST
The *American Idol* host is getting his own show. It will be different in that it will be the only one that ever mentions him.

5. ***PHONE BOOTH*** Colin Farrell is trapped at a pay phone by a sniper. The same tactic being used to cast the next Superman.

6. **limpbizkit** The new name of the band formerly known as Limp Bizkit. The emphasis is no longer on the second, *biz* syllable, but instead on what a lame, lame change it is.

7. ***URBAN COWBOY* THE MUSICAL** Hey, who knows more about mechanical-bull-ridin' Texans than New York theater people?

8. **ROLLING STONES** The band canceled several concerts in Asia over concerns about the deadly SARS pneumonia. Damn, if Keith Richards is worried about his health, are any of us safe?

9. ***CHER: THE FAREWELL TOUR*** A TV special on the 56-year-old singer's final gig before early retirement. Wait for the comeback special after she finds out Medicare won't pay for butt lifts.

10. **THE MASTERS** The most prestigious U.S. golf tournament is played at a club that doesn't allow female members. It's okay for our women to fight in Iraq, they just can't play golf in Georgia.

part to Sorkin's habit of delivering scripts late). Sorkin's status sure isn't bolstered by ratings—the show's had an astonishing 20 percent drop in viewers—or critics (*Too many characters! Drawn-out plotlines!*). Despite industry speculation that *Wing* may undergo an administration change, a Warner rep says that Sorkin currently remains on *Wing* and is under contract with the studio for one more season.

Fox, meanwhile, is hunting for a new big cheese for *Mac* after giving Wilmore his walking papers smack-dab in the middle of the show's second season. The network and sister studio 20th Century Fox Television wanted to ditch him early in season 1, an insider says, when Wilmore wouldn't follow such basic sitcom rules as using secondary story lines (he would often focus on one topic per episode). He also opposed taping before a live audience and favored provocative dialogue like the now-famous Mac-ism "I'm going to bust your head 'til the white meat shows," which Fox feared would offend viewers.

But the last thing Wilmore (who cocreated *The PJs*) wanted was a conventional sitcom. "From Larry's point of view, he'd say, 'I'm doing something different, I don't want to conform to traditional storytelling,'" says a source close to the show. "From the network's point of view, that would be fine, if it were funny. But it wasn't."

Compared with last season, the show has dropped 17 percent in the 18–49 demographic and 13 percent in total viewers. Granted, Fox didn't help by running it opposite ABC's surprise hit *My Wife and Kids* last fall.

Some industry vets believe that replacing a show's visionary leader is a dangerous proposition. "It's the beginning of the end," says one high-level TV exec. "*ER* stayed great because John Wells stayed. It's the same with *Will & Grace* and *Everybody Loves Raymond*—the creators stayed."

There are rare occasions when such a change proves successful: In its first season, *Roseanne* creator Matt Williams was fired by the show's hot-tempered star. "No one's irreplaceable," says Williams, who went on to create *Home Improvement*. "People at home don't have any idea who's writing the story. If a show is firmly established, other people can come in and write it."

Though Bernie Mac originally supported Wilmore's goal of breaking the sitcom formula, the actor didn't stand in Fox's way, the source says. "I'm confident that whoever steps in [Wilmore's] shoes will be as unique and distinct as Larry," Mac said in a statement. Wilmore has already rebounded, landing a development deal with NBC. Still, says a colleague, "He was hurt." Now the question is whether *Bernie Mac* will be too. ■

Wing leader Sorkin

SEACREST: JEAN-PAUL AUSSENARD/WIREIMAGE.COM; SORKIN: MARK J. TERRILL/AP/WIDE WORLD

Keith Olbermann returns to MSNBC...'Crossing Jordan,' 'JAG,' 'Gilmore' spin-offs in works

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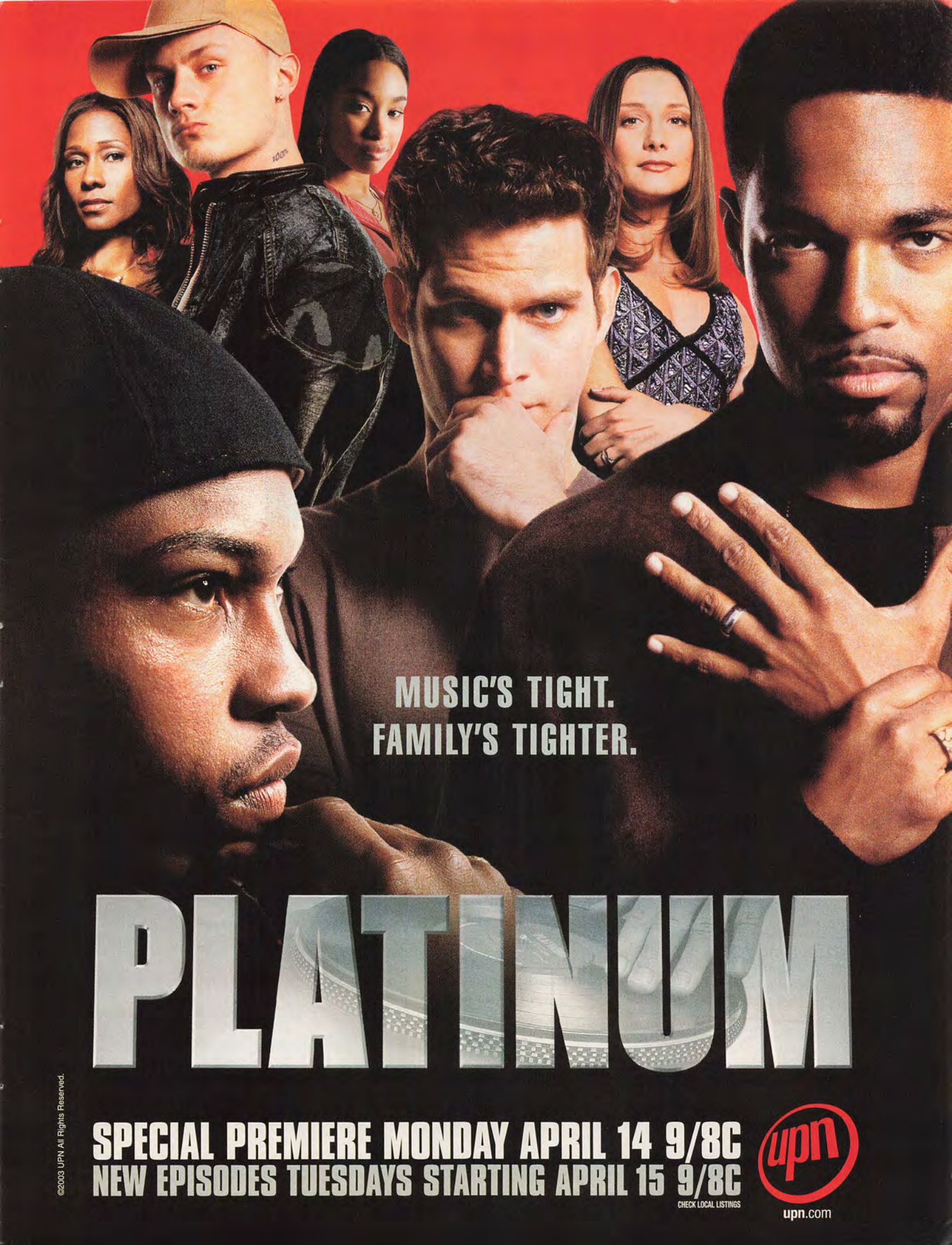

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SPECIAL PREMIERE MONDAY APRIL 14 9/8C
NEW EPISODES TUESDAYS STARTING APRIL 15 9/8C
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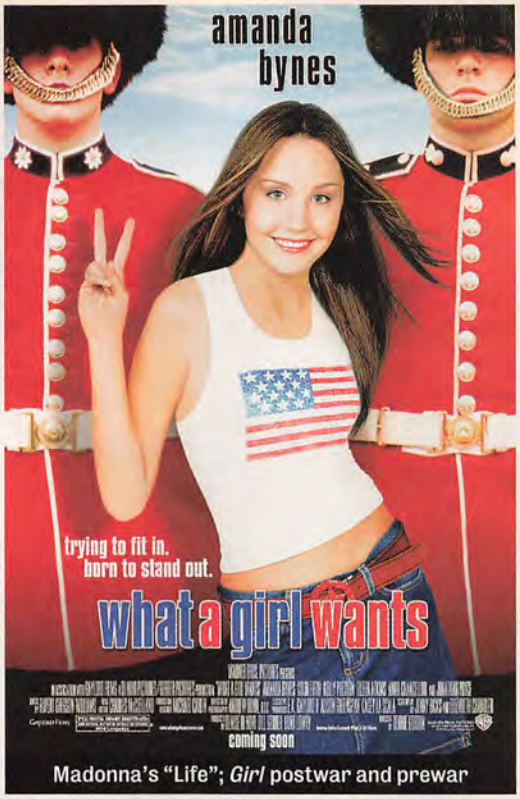
Sign of the Times

It's no longer safe to give peace a chance.

by Rebecca Ascher-Walsh



Madonna's "Life"; *Girl* postwar and prewar

OKAY, SO MADONNA CAVORTING AROUND IN military fatigues and hurling a grenade at a President Bush look-alike, in the now-pulled video "American Life"—which was supposed to debut on VH1—may not have earned her any patriotic fans. But it hardly takes a bomb these days to make entertainers fear a backlash.

Warner Bros. (which, like EW, is owned by AOL Time Warner) apparently believes that flashing your first two fingers these days is as provocative as flipping the middle one, and has therefore created a new advertising image for the teen comedy *What a Girl Wants*, which stars Amanda Bynes as an American adrift on British shores. The original poster, which was designed last fall and remains in theaters and on billboards, shows the star standing between two British royal guards, wearing an American-flag tank top and making a peace sign. While a studio spokesperson says no one has complained, recent newspaper ads show Bynes with her hands by her sides.

"In a time of war, we made a slight alteration so that we could avoid any potential political statement in a completely nonpolitical film," explains the rep. As of *Girl*'s Friday opening, the guards will have vanished from the picture too, in order to make room for critics' quotes, a change the spokesperson says was always intended. It seems a thumbs-up, at least, is still acceptable.

TO DO LIST

1 ☐	Celebrate "April" Madness: The NCAA Championship airs April 7 on CBS.
2 ☐	Declare a "Katie Holmes Day." Top off a trip to 'Phone Booth' with a 'Dawson's Creek' mini-marathon (the first-season DVD hits stores April 8).
3 ☐	Make like Oscar winner Eminem and lose yourself.
4 ☐	Put on Lisa Marie Presley's debut (out April 8) 'To Whom it May Concern' while scarfing down her daddy's fave: fried peanut butter and banana sandwiches.
5 ☐	Duh, take the EW Pop Culture Quiz!

✓WHEN COMPLETED

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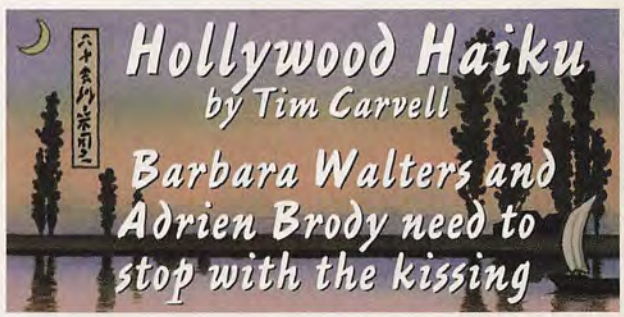
Hooray for...

Robbery Homicide Division

You blew it, punk: You didn't watch when CBS launched *RHD* this fall, so you missed Michael Mann's corrosive, cobalt blue night view of L.A. homicide cops swarming crime scenes, led by Tom Sizemore (below) in a proud, chesty performance. CBS yanked the show, but now you got a second chance, yo-yo: USA is showing the last three, unaired episodes on Monday nights starting April 7. Don't miss 'em: They begin with "Hellbound Train," directed by Mann's daughter Ami Canaan Mann, featuring Sizemore going one-on-one with a subway vigilante. The series concludes with a (in the words of a Band song) shoot-out in Chinatown. TV doesn't get any more beautifully bruised than this. Join in *RHD*'s passing or be a chump for eternity. —*Ken Tucker*

SIZEMORE: CHRISTIAN LANTRY



Next Backstreet Boys CD on back burner...Hilary Swank's Broadway 'Miracle Worker' delayed

HAIKU ART BY ROBERTS SAUNDERS

WITHOUT SCENE ASSIST

WITH SCENE ASSIST

Don't have an eye for photography? Introducing a digital camera that does.

[SCENE ASSIST]

Gone are the days of fuzzy features and out-of-focus faces. Introducing the Nikon® Coolpix® 3100, a 3.2 megapixel digital camera that shoots portraits beautifully, every time. Where other cameras may focus on an unwanted subject in the background, the new Coolpix 3100 comes with a special feature. Just select Scene Assist, line up your shot, and the subject you want will be in focus and properly exposed. But that's not all. Innovative One-Touch Red-Eye Fix,™ a feature of NikonView 6 software, corrects most typical red-eye photos at the touch of a button. Factor in Nikon's legendary Nikkor Optics and exclusive One-Touch Upload™ to your computer, and no other digital camera compares. Demo the Nikon Coolpix 3100 and the new Nikon Coolpix 2100 (2.0 megapixels) at www.nikoncoolpix.com. And stay focused on the things that count the most.

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POP CULTURE CRIB SHEET

Here's what you need to know about this year's Oscar-winning Best Animated Feature, *Spirited Away* (on VHS and DVD April 15 and back in theaters now). —*Gregory Kirschling*

1. At $220 million, the 130-minute anime topped *Titanic* as the highest-grossing film in Japanese history.

2. It follows 10-year-old Chihiro (above), who's stuck in a carnivalesque spirit world after her parents are turned into hogs.

3. The villain, Yubaba, is a nasty old wench with an identical twin sister (just like Phoebe on *Friends*!) and a supersize mole between her eyes.

4. Critics compared the gorgeously animated film to *Alice in Wonderland*, but it's also got some of *Little Orphan Annie*, *The NeverEnding Story*, and, um, *Eyes Wide Shut* in it.

5. Defying the digital revolution, director Hayao Miyazaki's (ha-yah-oh mee-yah-zah-kee) animation is still mostly hand-drawn.

Pee-wee Rocks

State salutes the comic's *Big Adventure*

WHEN WE ASKED CHRIS ROCK if he was consciously stealing from *Pee-wee's Big Adventure* in his new film, *Head of State*, we did ask gingerly. After all, it *is* Rock's big directing debut...

"C'mon, you can see [*Big Adventure*] all over the movie!" he cries, singling out the same two *Pee-wee*-inspired scenes we noticed in *State*. One of them is a "Deep in the Heart of Texas" sing-along; the other, a "I know you are but what am I?" shout-a-thon. "I don't think people realize how genius that movie really is. A flawless piece of art!"

Has he ever told Pee-wee? "I met him one time, a long time ago," he says. "We did the last episode of *The Joan Rivers Show*. My first time on TV. I was so frightened." But Rock didn't have the nerve to talk about *Big Adventure*. "I was absolutely unknown at the time. *He* was *Pee-wee Herman*."

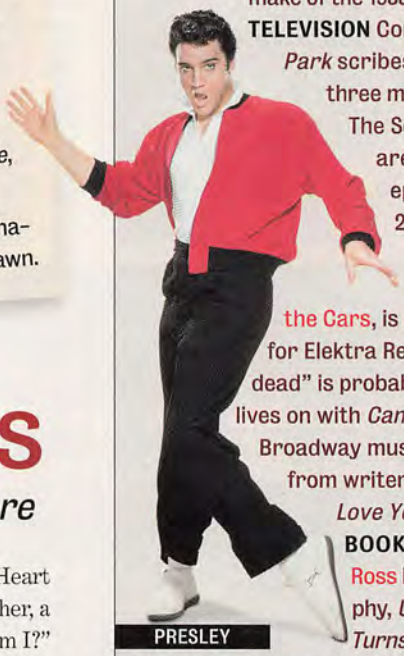
"I am totally flattered," says Paul Reubens, Pee-wee's alter ego. "And it's great to hear Chris Rock is a fan because I'm such a huge fan of his." —*GK*

Rock; Reubens (as Pee-wee) in *Adventure*

The Deal Report

MOVIES And you thought his *last* movie was controversial: Michael Moore, last seen defiantly accepting an Oscar for his NRA-baiting doc *Bowling for Columbine*, is in discussion with Mel Gibson's Icon Productions to make *Fahrenheit 911*, about the relationship between George H.W. Bush and the bin Laden family.... Uma Thurman signed to costar with Ben Affleck in *Paycheck*, about a man who loses two years of his memory.... Peter Jackson (*The Lord of the Rings*) signed with Universal to direct a remake of the 1933 classic *King Kong*.

THURMAN



PRESLEY

TELEVISION Comedy Central has rehired *South Park* scribes Trey Parker and Matt Stone for three more years of animated fart jokes.... The Sci Fi Channel and Steven Spielberg are finalizing plans for an 18-hour epic, from the team that created 2002's *Taken*, for 2004 and 2005.

MUSIC Let the good times roll: Ric Ocasek, former frontman for the Cars, is on track to become a talent scout for Elektra Records.... Whoever said "Elvis is dead" is probably dead by now. The King, though, lives on with *Can't Help Falling in Love*, a planned Broadway musical built around Presley's hits, from writer Joe DiPietro (Off Broadway's *I Love You, You're Perfect, Now Change*).

BOOKS The Supremely verbose Diana Ross has written a second autobiography, *Upside Down: Wrong Turns, Right Turns and the Road Ahead*, to be published by HarperCollins this spring.... Random House will publish a book cowritten by Tori Amos and music journalist Ann Powers, following a day in Tori's life.... Simon & Schuster adds two new projects to its release list: Muhammad Ali's spiritual memoir, written with daughter Hana, for November 2003, and a historical novel by Jimmy Carter, the first president to release a work of fiction—at least, the first *ex*-president. —*Evan Serpick*

ROSS

The Shaw Report BY JESSICA SHAW

IN	FIVE MINUTES AGO	OUT
TWO-ACT PLAYS	ONE-MAN SHOWS	MUSICAL REVUES
PERSONALIZED LINGERIE	CUSTOM-FITTED JEANS	ONE SIZE FITS ALL
MEMBERS-ONLY CLUBS	VIP GUEST LISTS	VELVET ROPES
THE SOUTH	THE WEST COAST	THE NORTHEAST

YoKo opens Lennon's Liverpool home to public . . . Deodorant-ad ditty "Make Luv" tops U.K. charts

SPIRITED AWAY: © NIBARIKI, TGNDDTM; ROCK: LESTER COHEN/WIREIMAGE.COM; PEE-WEE'S BIG ADVENTURE: KOBAL COLLECTION; THURMAN: JEFFREY MAYER/WIREIMAGE.COM; PRESLEY: CORBIS; ROSS: EVAN AGOSTINI/GETTY IMAGES

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Idol Ruben in his custom-made shirt

Sweet Shirt Alabama

NEED THE 411 ON BIG RU'S 205'S? *American Idol* finalist Ruben Studdard has been sporting shirts that feature the area code of his hometown, Birmingham, Ala.

"Ruben came by the store and said, 'I'm gonna be on *American Idol*,'" recalls Frederick Jenkins, co-owner of 205 Flava Inc. (*www.205flava.com*), the company that makes Ruben's jerseys. "And I was like, 'Yeah, whatever, dawg. You're not going to be on *American Idol*.'" Luckily, Jenkins had a change of heart and decided Ruben was worth a free shirt or two. Now that he's part of the elite seven, the Alabama heavy has amassed a stash of 40 jerseys in his custom size, 8-10XL, and will receive a few more each week for the rest of his *Idol* stint.

When Jenkins isn't custom-designing Ruben gear—he's working on a shirt for the singer with numbers made of stars and stripes—he's filling 400 orders a week. "Before Ruben, we got a few calls here and there," he says. "Now there are kids in Idaho and Miami and Detroit wearing 205. It's a little weird, actually, but everyone wants what Ruben's got." —*Jessica Shaw*

Random Quote

"I am the only actor that went to the center of the earth. I checked it out, and it's very accurate, this movie. Other than that, I didn't do much." —AARON ECKHART ON RESEARCH FOR *THE CORE*

The Cash Register

Putting a finger on the pulse of the money that *really* matters

Sarandon, *Footloose*'s Kevin Bacon, McCartney

FOOTLOOSE REMAKE Cost above the '84 original	$21.5 million
CHICAGO License fee NBC and Bravo paid to air the Oscar darling	$13 million
VIRGINIA Unclaimed lottery jackpot going to state's Literary Fund	$11.6 million
STELLA McCARTNEY Funds raised at a cancer benefit in her honor	$1.5 million
TARGET.COM Price tag on the swankiest of the discount retailer's room kits designed by celeb architect Michael Graves	$26,000
HARRY POTTER Winning bid in an online auction (benefiting a British charity that helps the deaf and blind) for an autographed copy of the yet-to-be-printed latest installment of the boy-wizard series	$8,000
UNITED WAY OF TAMPA BAY Cost of one of the 200 tickets sold for the group's April fund-raiser, canceled because of complaints about peacenik guest of honor Susan Sarandon	$75
LAMBERTVILLE, N.J. What "Zora Day" attendees each paid to lunch with their hometown girl–turned–*Joe Millionaire* sweetheart	$25
MUSICNOW Cheapest monthly membership to the online service	$4.95
THIRD EYE BLIND Starting bid for a pair of tickets to the pop-rockers' upcoming tour, for which all tickets will be sold on eBay	$1

←POINT/COUNTERPOINT→

TOPIC Is the Kid Rock–Sheryl Crow hit, "Picture," the same tune as the *Golden Girls* theme song?

*Andrew Gold, writer of "Thank You for Being a Friend," a.k.a. "*The Golden Girls *Theme"* "I'll check with my lawyers. All I noticed about the Kid Rock–Sheryl Crow song is that I was deeply disappointed. I usually love Sheryl Crow and I thought this song was really, really like bad country music.... I don't particularly like my own song, but it's my accountant's favorite, let's put it that way."

Spokesperson for Crow's label, A&M Records "What? That's hilarious!" —*Kimberly Reyes*

Crow and Rock; *The Golden Girls*

Chinese version of MTV launches this month . . . The White Stripes to do four-night stand on

The +5 Year Plan

Mekhi Phifer

AS TOLD TO NANCY MILLER

Fast forward to 2008: Phifer, right, with pal Malik Barnhardt and business partner Kelly Hilaire, envisions himself as a director—and a father of five

5 YEARS AGO "I had just moved out to California from New York. The first job I got was *I Still Know What You Did Last Summer*. I bought a house. I got married, and then about two years later I got divorced, got another place, and that was that."

NOW "I was recently in San Antonio judging the Miss USA contest. That's the most fun I've had all year. You just pick—out of all these great women—which one is the most elite. Miss Minnesota had a really good presence."

▲5 YEARS FROM NOW "I plan on directing. Hopefully, I'll also be starting a family. I want five kids [he has a 3-year-old with ex-wife Malinda Williams]. Right now, I'm single. There's somebody I'm seeing more seriously than others...but I'm busy a lot."

RESUME

AGE 28
EXPERIENCE Films include *Clockers*, *O*, and *8 Mile*.
CURRENT Dr. Pratt on NBC's *ER*. Will star with Jessica Alba in the film *Honey*.
REFERENCES Spike Lee, Eminem, Noah Wyle

Conan April 22-25 . . . DreamWorks near deal to remake Kurosawa's 'Ikiru' with Tom Hanks

(OPPOSITE PAGE) SHIRT: PHOTOGRAPH BY ANTHONY VERDE; STUDDARD: RAY MICKSHAW; SARANDON: TONY BARSON/WIREIMAGE.COM; BACON: KOBAL COLLECTION; McCARTNEY: EVAN AGOSTINI/IMAGEDIRECT/GETTY IMAGES; CROW AND ROCK: KEVIN MAZUR/WIREIMAGE.COM; *THE GOLDEN GIRLS*: EVERETT COLLECTION; ECKHART: MARTIN SCHOELLER/CORBIS; (THIS PAGE) OUTLINE PROP STYLING: JOHN MILLHAUSER; GROOMING: JULIAN PAYNE

PHOTOGRAPH BY JUSTIN STEPHENS

Monitor

EXITS

Veteran news reporter **Peter Arnett**, 68, was fired by NBC and National Geographic March 31, after he appeared on Iraqi TV March 30 and suggested that the U.S. war plan had failed. Arnett, who earned a Pulitzer for his coverage of the Vietnam War and reported from Baghdad for CNN during the first Gulf War,

appeared on NBC's *Today* (above) to apologize, calling his Iraqi TV appearance "a stupid misjudgment." Britain's *Daily Mirror* hired the reporter the day after he was let go by NBC.... **Geraldo Rivera**, 59, was escorted from Iraq by the U.S. military April 2 after allegedly revealing too much about troop positions on Fox News. A Fox spokesperson says "he did not knowingly violate the rules."

SPLITS

So *that's* why he wasn't with her at the Oscars: *Alias* star **Jennifer**

Garner, 30, and fellow *Felicity* alum **Scott Foley**, 30, announced April 1 that they are separating after two years of marriage.

COURTS

A New York lawyer who claims she had the idea for *Bringing Down the House* is suing the film's makers, including exec producer **Queen Latifah**, for $15 million. In the suit, filed March 28 in Los Angeles, Marie Flaherty says the movie co-opts her script about a lawyer who encounters a prison inmate online. Latifah could not be reached for comment... **Snoop Dogg** (né Calvin Broadus), 31, is being sued in Los Angeles by a man who says the rapper used a message he left on Snoop's answering machine without permission on "Pimp Slapp'd," from Snoop's latest CD. The caller identifies himself as Jim Bob and expresses support for Snoop in his feud with rap exec/convicted felon Suge Knight. The plaintiff, whose real identity is secret, asks that his voice be removed from the song and for unspecified damages. Snoop had no comment.

LEGACY **Tony- and Emmy-winning actor Michael Jeter, 50, who appeared on TV (*Evening Shade*), in movies (*The Green Mile*), and on Broadway (*Grand Hotel*), was perhaps most beloved as *Sesame Street*'s Mr. Noodle (above). At the time of his March 30 death, of undetermined natural causes (he was HIV-positive), Jeter was filming Robert Zemeckis' *The Polar Express*.**

ANNOUNCEMENTS

Two months after a fire at a Great White concert in West Warwick, R.I., killed 99 people including guitarist **Ty Longley**, 31, the surviving members, led by **Jack Russell** (pictured), will reunite to play a benefit in West Hollywood April 29.

DEATHS

Playwright **Paul Zindel**, 66, whose autobiographical tale of a dysfunctional family, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, won an Obie and a Pulitzer, of lung cancer on March 27 in NYC. Zindel is also known for his teen novels, including *The Pigman* and *My Darling, My Hamburger*.... Aussie playwright-screenwriter **Nick Enright**, 52, who earned an Oscar nod in 1993 for *Lorenzo's Oil*, of skin cancer, March 30, in Sydney.... Cantonese star **Leslie Cheung**, 46 (*Farewell My Concubine*), reportedly jumped to his death at a Hong Kong hotel April 1. Cheung, who broke barriers as one of the few Asian men to play openly gay characters, left a suicide note. —*Evan Serpick*

ARRESTS **AMERICAN'S MOST WANTED?** And Corey makes three. When *American Idol* finalist Corey Clark's battery charge for allegedly assaulting his sister last October was revealed March 31, he was booted from the show. The March 27 news of Trenyce's (a.k.a. Lashundra Cobbins, left) 1999 felony theft bust didn't affect her standing; her record had been expunged. (Jaered Andrews was quietly dropped in January; his misdemeanor assault arrest was revealed March 3.) As Simon might say, it's not their best performance, but compared with their audience, they're model citizens. —*Bob Cannon*

Percentage of Americans booked for battery/felony theft/assault (in 2001): 17.7*

Percentage of second-season *American Idol* semifinalists booked for same: 9.4

*BUREAU OF JUSTICE STATISTICS; PERCENTAGE REFLECTS AGES 12+

JETER: RICHARD TERMINE; GARNER AND FOLEY: GREGG DEGUIRE/WIREIMAGE.COM; LATIFAH: STEVE GRANITZ/WIREIMAGE.COM; RUSSELL: ROSS MARINO/RETNA; ZINDEL: ROGER RESSMEYER/CORBIS

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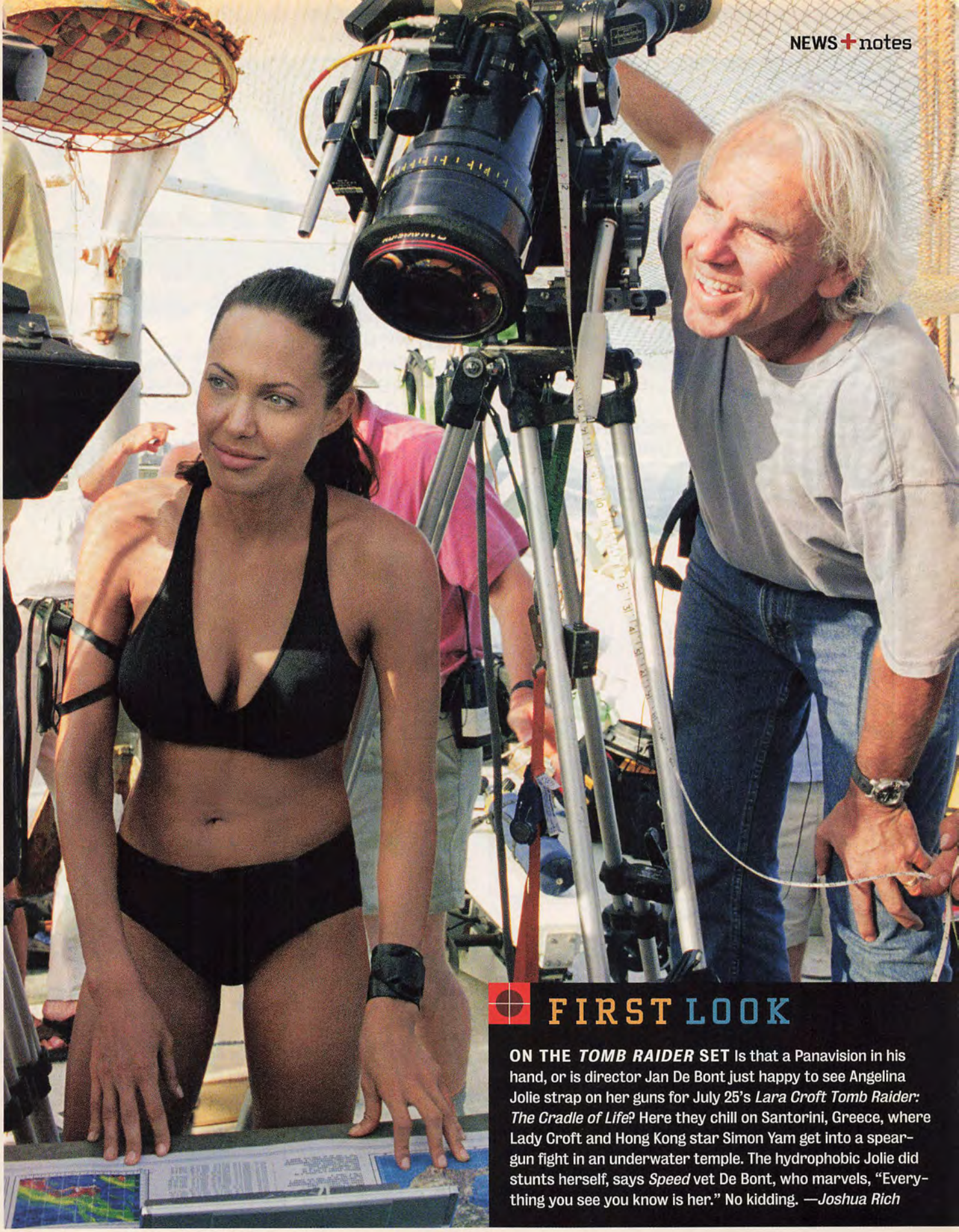
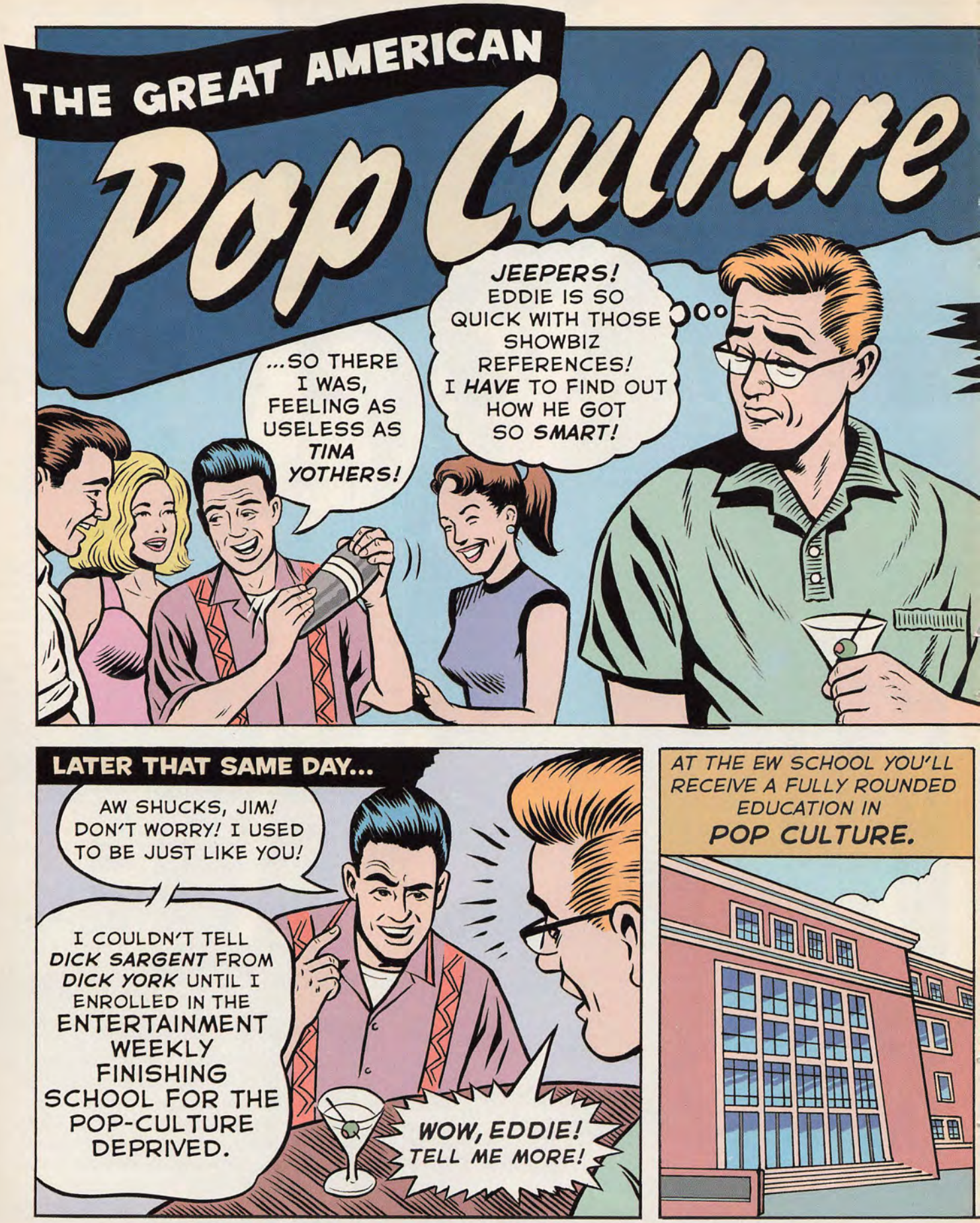


ALEX BAILEY

FIRST LOOK

ON THE *TOMB RAIDER* SET Is that a Panavision in his hand, or is director Jan De Bont just happy to see Angelina Jolie strap on her guns for July 25's *Lara Croft Tomb Raider: The Cradle of Life*? Here they chill on Santorini, Greece, where Lady Croft and Hong Kong star Simon Yam get into a spear-gun fight in an underwater temple. The hydrophobic Jolie did stunts herself, says *Speed* vet De Bont, who marvels, "Everything you see you know is her." No kidding. —*Joshua Rich*


THE GREAT AMERICAN
Pop Culture
...SO THERE I WAS, FEELING AS USELESS AS TINA YOTHERS!
JEEPERS! EDDIE IS SO QUICK WITH THOSE SHOWBIZ REFERENCES! I HAVE TO FIND OUT HOW HE GOT SO SMART!
LATER THAT SAME DAY...
AW SHUCKS, JIM! DON'T WORRY! I USED TO BE JUST LIKE YOU!
I COULDN'T TELL DICK SARGENT FROM DICK YORK UNTIL I ENROLLED IN THE ENTERTAINMENT WEEKLY FINISHING SCHOOL FOR THE POP-CULTURE DEPRIVED.
WOW, EDDIE! TELL ME MORE!
AT THE EW SCHOOL YOU'LL RECEIVE A FULLY ROUNDED EDUCATION IN POP CULTURE.

Quiz

HEY! ARE YOU A 90-POUND WEAKLING ON TRIVIA BEACH? HERE'S HOW TO FIND OUT!

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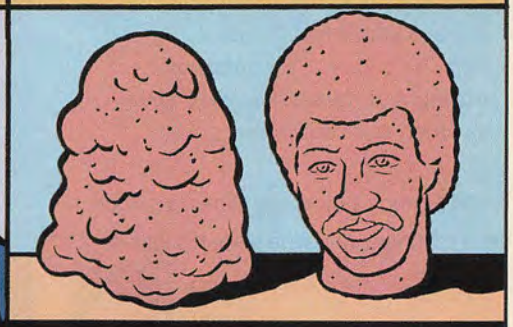
HOW DO YOU SAY "LIVE LONG AND PROSPER" IN VULCAN?	HOW DID FORREST GUMP BRING DOWN NIXON?	HOW CAN I TRANSFORM A LUMP OF CLAY INTO A LIKENESS OF LIONEL RICHIE FROM THE "HELLO" VIDEO?
		
LANGUAGES	HISTORY	ART

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PUT AWAY YOUR DVDS AND SHARPEN YOUR NO. 2 PENCILS

TAKE THE QUIZ ON THE NEXT 10 PAGES AND TEST YOUR KNOWLEDGE OF THE THINGS THAT REALLY MATTER!

READY! SET! GO!

SEE HOW YOUR SCORE STACKS UP ON PAGE 45

ILLUSTRATION BY MARK ZINGARELLI

Start

How to Score

- Give yourself one point for each question answered correctly (sorry, no credit for partially correct answers to questions like No. 27 on the Rat Pack).
- You get two points for the specially marked bonus questions.
- **EXTRA CREDIT** sections noted throughout the test can earn you as much as 25 additional points.

1 On *Friends*, how many times has Ross been married? And who were his wives?

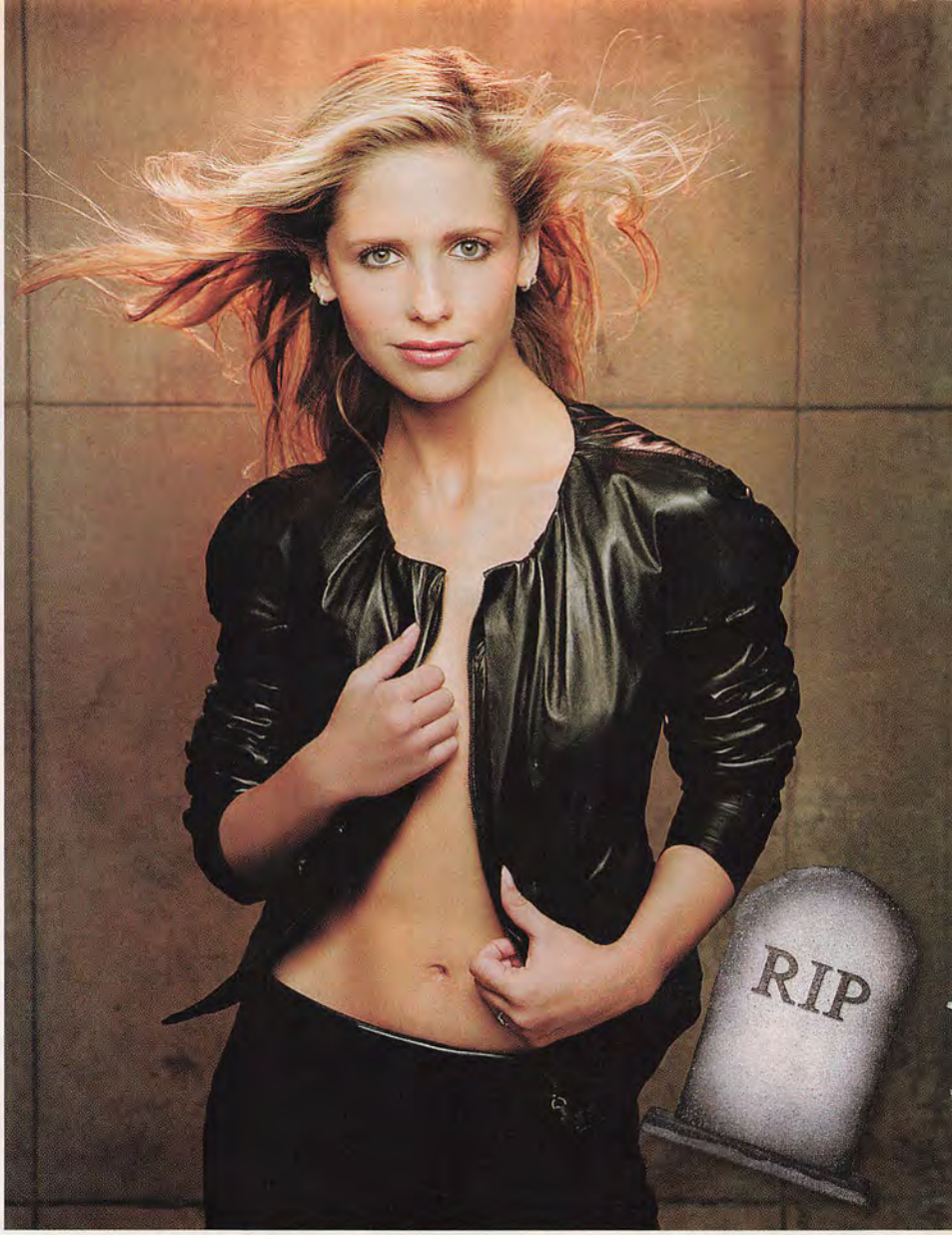
2 What Otis Redding song was a hit after his death?

3 What is considered the first major rap feud?

(A) Biggie vs. Tupac
(B) LL Cool J vs. Kool Moe Dee
(C) Puffy vs. Suge Knight
(D) Eazy-E vs. Dr. Dre

4 Who kisses Roseanne Conner in a highly publicized 1994 *Roseanne* episode called "Don't Ask, Don't Tell"?

(A) Laura Dern
(B) Amanda Donohoe
(C) Mariel Hemingway
(D) Anne Heche



5 On *Buffy the Vampire Slayer*, what appears on Buffy's tombstone the second time she dies?

6 Complete this sentence: "I love the smell of..."

7 What painting do Eddie Albert and Eva Gabor mimic in the opening credits of *Green Acres*?

8 Who's the inspiration for R.E.M.'s hit "What's the Frequency, Kenneth?"

(A) Ken Starr
(B) Dan Rather
(C) Tom Brokaw
(D) Kenny Loggins

9 Who introduced the Beatles to pot?

10 Who or what is Elton John's "Philadelphia Freedom" about?

(A) Ben Franklin
(B) Billie Jean King
(C) The Liberty Bell
(D) Julius Erving

11 What is the password Matthew Broderick used to access the NORAD mainframe in 1983's *WarGames*?

PHOTOGRAPH BY JAMES WHITE

12 Who were the Highwaymen?

(A) Kris Kristofferson, Johnny Cash, Waylon Jennings, Willie Nelson

(B) Tom Petty, Roy Orbison, Jeff Lynne, George Harrison, Bob Dylan

(C) Levon Helm, Rick Danko, Robbie Robertson, Garth Hudson, Richard Manuel

(D) Erik Estrada and Larry Wilcox

13 What does CBGB stand for?

14 Who is...

The Man Who Shot Liberty Valance?

The Man With the Golden Arm?

The Man With the Golden Gun?

The Man Who Knew Too Much?

The Man Who Would Be King?

The Man With One Red Shoe?

15 What is Keir Dullea's desperate command to the HAL 9000 computer in *2001: A Space Odyssey*?

16 What band titled all but one of its albums numerically?

(A) Grand Funk Railroad

(B) Chicago

(C) The Allman Brothers Band

(D) The Backstreet Boys

17 What is the name of the nightclub where David Silver works on *Beverly Hills, 90210*?

18 In *The Bodyguard*, what's the title of the film for which Rachel Marron (Whitney Houston) wins an Oscar?

19 In Don McLean's 8 ½-minute hit, "American Pie," what does "the day the music died" refer to?

20 Match the infractions with the detention kids in *The Breakfast Club*.

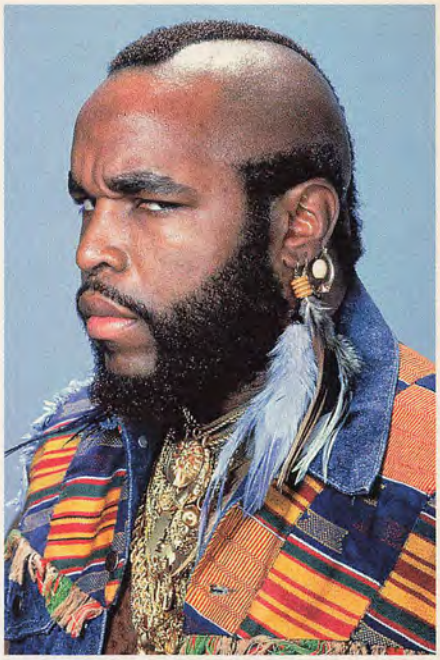
A. Cutting class to go shopping

B. Taping a kid's butt cheeks together

C. Nothing

D. Bringing a flare gun to school

E. Pulling a fire alarm



21 What does B.A., as in *The A-Team*'s B.A. Baracus (played by Mr. T), stand for?

22 What is the name of the advertising agency Darrin Stephens works for?

BONUS On *thirtysomething*, what is the name of Michael and Elliot's *first* advertising agency?

23 What is the actual title of the *M*A*S*H* theme song?

24 *Halloween*'s Michael Myers wears a mask modeled after what actor's face?

(A) Leonard Nimoy

(B) William Shatner

(C) Robert Conrad

(D) Chuck Connors

25 Who wrote the classic country tune "Crazy"?

(A) Hank Williams

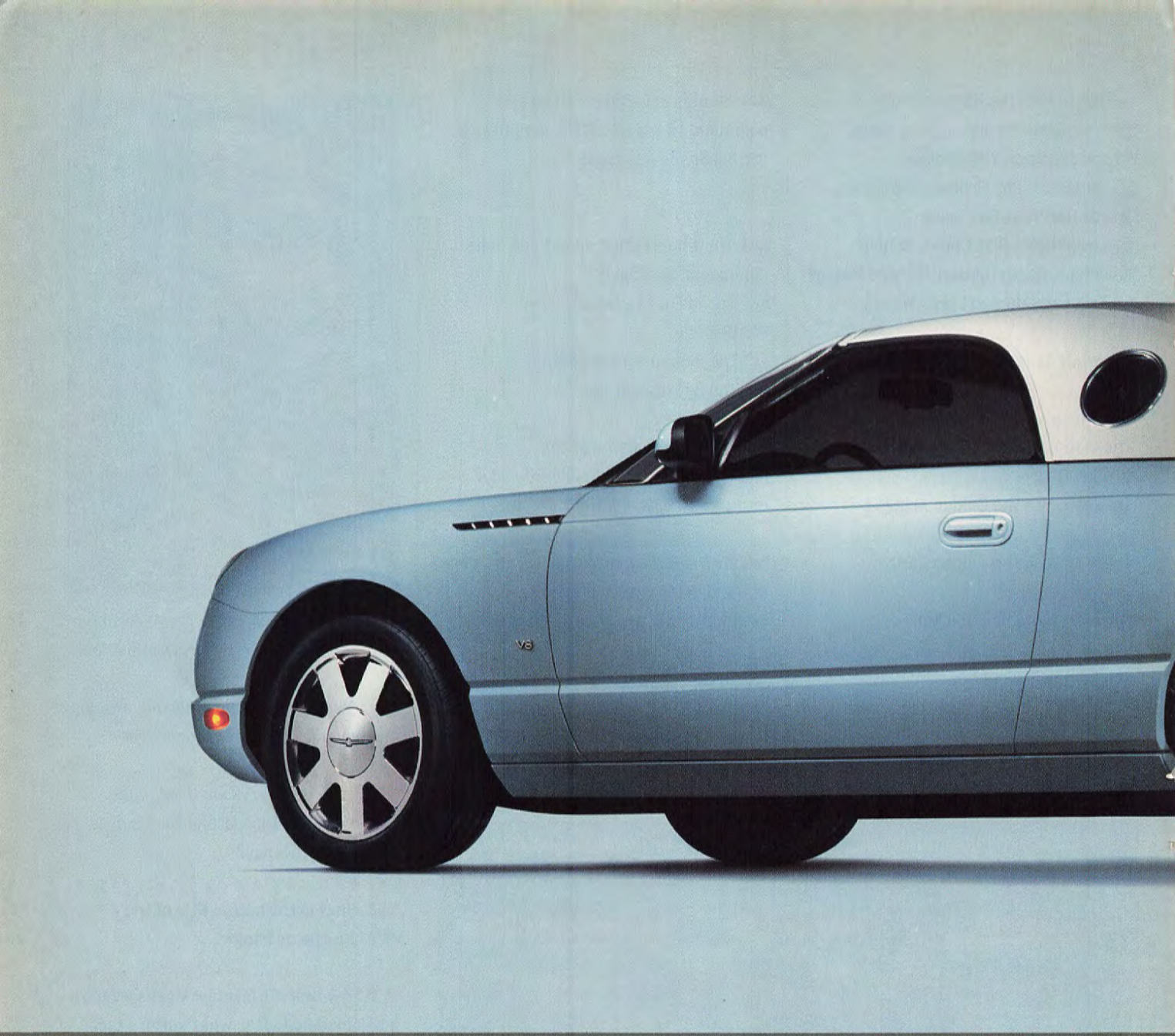
(B) Patsy Cline

(C) Willie Nelson

(D) Loretta Lynn

BONUS For whom was it a hit?

DAVID SCHWIMMER AS ROSS: RESIG & TAYLOR/NBC; ROSEANNE BARR: ABC PHOTO ARCHIVE; TOMBSTONE: © SQUARED STUDIOS/GETTY IMAGES; JOHN: NEAL PRESTON/CORBIS; *THE BREAKFAST CLUB*: PHOTOFEST; MR. T: GLOBE PHOTOS



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CONQUEST OF THE PLANET OF THE APES

D. Conquest of the Planet of the Apes

E. Escape From the Planet of the Apes

26 Put the *Planet of the Apes* movies in the correct order of their release.

27 Name these five key members of the Rat Pack.

28 On *The Cosby Show*, which kid wasn't around at the start of the first season?

29 What is the title of the album being promoted in *This Is Spinal Tap*?

30 Name any *three* jury members in 1957's *12 Angry Men*.

31 On *The Mary Tyler Moore Show*, what brings Mary Richards to Minneapolis?

32 What famous artist designed the Rolling Stones' *Sticky Fingers* album cover?

PLANET OF THE APES POSTERS: PHOTOFEST; THE RAT PACK: MACFADDEN PUBLISHING/CORBIS

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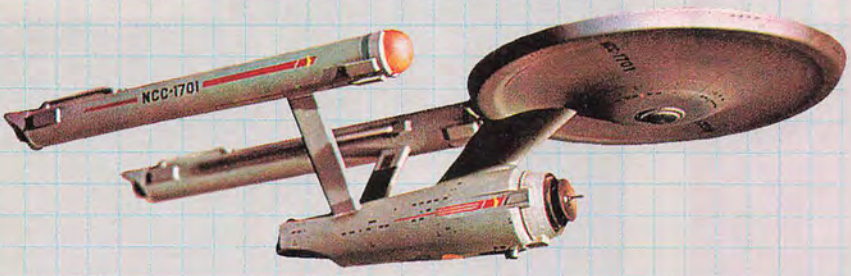
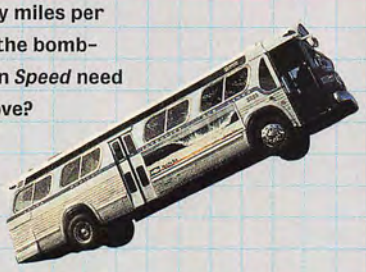


1 On the *Star Trek* series, how long was the mission on the starship *Enterprise* supposed to last?

2 If the RIAA certifies a double album as 12 times platinum, it means that the record has sold more than how many copies to retailers?

- **A** 12 million
- **B** 6 million
- **C** 24 million
- **D** 2 million

3 How many miles per hour does the bomb-laden bus in *Speed* need to stay above?



4 According to Neil Young, how many are dead in Ohio?

5 How much does Richard Gere pay Julia Roberts to be his Pretty Woman for a week?

6 In *The Godfather*, how much does Hollywood executive Jack Woltz pay for the racehorse Khartoum (whose bloody head later ends up in his bed)?

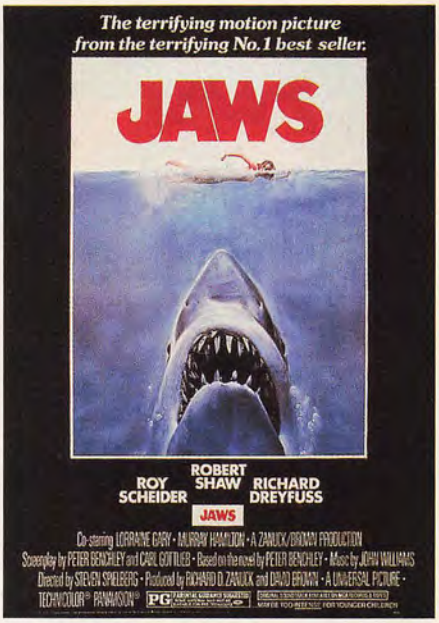
7 How long is Led Zeppelin's "Stairway to Heaven"?

- **A** 11 minutes 2 seconds
- **B** 9 minutes 5 seconds
- **C** 8 minutes 3 seconds
- **D** 15 minutes

8 Solve this equation: The number of Backstreet Boys X the number of 'N Syncers + the number of Thompson Twins =

9 Just how many Walton kids are there?

10 What is the first ransom demanded by Dr. Evil in *Austin Powers: International Man of Mystery*?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33 What's the name of the sunken World War II ship that Robert Shaw's Quint survives in *Jaws*?

- **A** *Poseidon*
- **B** *PT 109*
- **C** USS *Indianapolis*
- **D** USS *Dallas*

34 Name three original members of N.W.A.

35 Who had her first three albums debut at No. 1 on the *Billboard* pop chart?

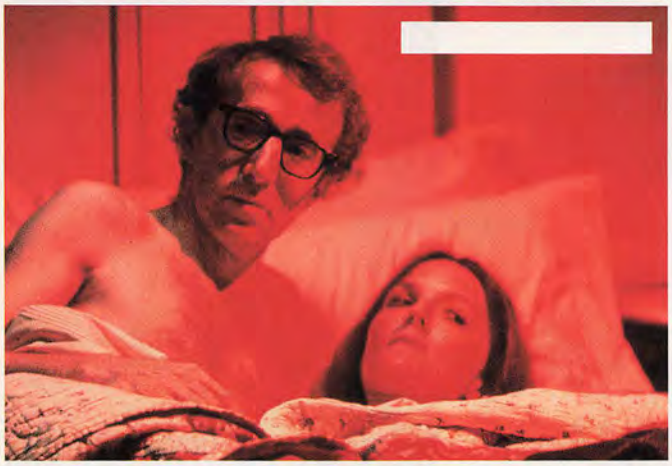
- **A** Madonna
- **B** Mariah Carey
- **C** Britney Spears
- **D** Whitney Houston

36 Which everyday device provides a pathway out of the Matrix?

37 They have "the technology...." What are the Six Million Dollar Man's four bionic parts?

STAR TREK: FOTO FANTASIES; SPEED: RICHARD FOREMAN; PRETTY WOMAN: PHOTOFEST; AUSTIN POWERS: K. WRIGHT; THE SIX MILLION DOLLAR MAN: ABC PHOTO ARCHIVE

38 What was the original title of Woody Allen's Oscar-winning movie *Annie Hall*?



39 Magnum, P.I.'s favorite cookies are:

Pecan Sandies | Oreos | Nilla Wafers | Fig Newtons

40 What phrase does Michael Rennie use to direct robot Gort in 1951's *The Day the Earth Stood Still*?

41 On *Dynasty*, who are Alexis and Blake Carrington's four children?

42 Who "coulda been a contender"?

43 What teen idol did Marcia Brady lure to the school prom?

44 What is Harrison Ford's Indiana Jones on a quest for in...

A *Raiders of the Lost Ark*?

B *The Temple of Doom*?

C *The Last Crusade*?

BONUS What actor was initially supposed to play Indiana Jones?

45 What is the name of Murphy Brown's baby?

46 Who cuts Mia Farrow's hair into a devilishly cute pixie in *Rosemary's Baby*?

A Damien
B Vidal Sassoon
C Warren Beatty
D Paul Mitchell

47 What's the only X-rated film to win a Best Picture Oscar?

48 They move to a "*deeluxe* apartment in the sky..."

49 What was the first No. 1 pop song to use rap?

50 Carson Daly is to *TRL* as _____ was to *Soul Train*.

51 Which *Godfather* character "sleeps with the fishes"?

A Luca Brasi
B Fredo
C Sal Tessio
D Peter Clemenza

52 *Ain't got no distractions/Can't hear no buzzers and bells/Don't see no lights a-flashin'/Plays by sense of smell...* Who is he?

53 What is Jeannie's scheming sister's name?

54 In 1986, *St. Elsewhere* broke ground when what character contracted AIDS?

A Dr. Wayne Fiscus (Howie Mandel)
B Dr. Elliot Axelrod (Stephen Furst)
C Dr. Robert Caldwell (Mark Harmon)
D Dr. Victor Ehrlich (Ed Begley Jr.)

ANNIE HALL, THE DAY THE EARTH STOOD STILL: PHOTOFEST; COOKIES: PHOTOGRAPHS BY PHILIP FRIEDMAN; MAGNUM, P.I.: FARROW: EVERETT COLLECTION; FISH: PHOTOGRAPH BY ANTHONY VERDE; BARBARA EDEN: NBC GLOBE PHOTOS

55 What's the best way to kill a wicked witch, according to *The Wizard of Oz* (in the event you don't have a house to drop on her)?

56 What secret history do Sarah Michelle Gellar, Demi Moore, Julianne Moore, and Meg Ryan share?

(A) All have appeared in Tom Cruise movies
(B) All did soaps early in their careers
(C) All are or were married to famous movie stars
(D) All dated Scott Baio

57 On *The Dick Van Dyke Show*, where does Rob Petrie work?

BONUS What piece of furniture does he trip over in the show's opening credits?

58 Translate the following line from "Lady Marmalade": *Voulez-vous coucher avec moi, ce soir*?

59 Where'd Duran Duran get their name?

60 Which act was NOT part of the inaugural Lollapalooza tour?

(A) Red Hot Chili Peppers
(B) Jane's Addiction
(C) Nine Inch Nails
(D) Ice-T

61 Name all 11 places that hosted a *Real World* series:

62 Tara is to Scarlett O'Hara as Xanadu is to _____

63 List Carrie Bradshaw's:
Three best friends

Gay pal

Live-in fiancé

64 Name the Alfred Hitchcock thriller pictured.

A.

C.

B.

D.

65 Match the popular dialogue to its movie.

A Fasten your seat belts, it's going to be a bumpy night.
B You're not too smart...I like that in a man.
C As *if*!
D Get away from her, you bitch!
E Who are those guys?
F Plastics.
G No matter where you go, there you are.
H The human head weighs eight pounds.
I What we've got here is failure to communicate.
J Is that hair gel?

1 *Butch Cassidy and the Sundance Kid*
2 *Clueless*
3 *Cool Hand Luke*
4 *Body Heat*
5 *Aliens*
6 *All About Eve*
7 *The Graduate*
8 *There's Something About Mary*
9 *The Adventures of Buckaroo Banzai*
10 *Jerry Maguire*

THE WIZARD OF OZ: FOTO FANTASIES; SEX AND THE CITY: MARK LIDDELL/HBO; 64 (A, C) EVERETT COLLECTION; (B, D): PHOTOFEST

66 What was Elvis Presley's first No. 1 single in the U.S.?

BONUS What was his last?

67 Name that tune! What songs are playing on the soundtrack...

A during Alex's funeral in *The Big Chill*

B when Tom Cruise dances in his underwear in *Risky Business*

C when John Cusack hoists a boom box into the air in *Say Anything...*

68 Name the four actors who've played Dennis Franz's partners on *NYPD Blue*:

69 What is the name of Crockett's alligator on *Miami Vice*?

- (A) Elvis
- (B) Sonny
- (C) Elton
- (D) Ben

70 Duff Beer and doughnuts are to *The Simpsons*' Homer as "damn fine coffee" and cherry pie are to...

71 Which Jackson was not part of the original Jackson 5: Jackie, Jermaine, Randy, Tito, Michael, or Marlon?

72 On *Knight Rider*, KITT is Michael Knight's custom Pontiac Trans Am supercar. What does KITT stand for?

73 On *L.A. Law*, what is "the venus butterfly"?

74 In the TV miniseries *Rich Man, Poor Man*, what actor plays the rich man?

75 In *The Empire Strikes Back*, Princess Leia tells Han Solo that she loves him. What is his response?

76 Crosby, Stills, Nash & Young each hailed from an earlier rock band. Name them.

77 Which of the following directors have NEVER won a Best Director Oscar?

- (A) Robert Altman
- (B) Orson Welles
- (C) Stanley Kubrick
- (D) Alfred Hitchcock
- (E) All of them

PRESLEY: BETTMANN/CORBIS; ALLIG-TOR: G. K. & VIKKI HART/GETTY IMAGES; JACKSON 5: EVERETT COLLECTION; LICENSE PLATE: GLOBE PHOTOS

78 **TRUE** or **FALSE** Mama Cass Elliot died from choking on a ham sandwich.

79 Who composed the soundtrack for *Superfly*?

- (A) Teddy Pendergrass
- (B) Curtis Mayfield
- (C) Quincy Jones
- (D) George Clinton

80 In *Casablanca*, where are the letters of transit hidden?

- (A) Victor Laszlo's pocket
- (B) Ilsa's room
- (C) Sam's piano
- (D) Paris

81 Sylvester Stallone's Rambo has a first name. What is it?

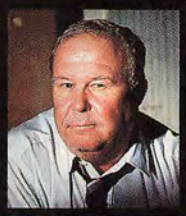
82 These lyrics are from what TV sitcom's theme song? *You'll see that life is a ball again!/Laughter is calling for you!/Down at our rendezvous!*

84 What is the name of Cloris Leachman's character in *Young Frankenstein*?

BONUS What happens when someone says it?

85 Godzilla is the result of what? _____

83 These characters all left long-running shows. Check whether they left dead or alive.



ALIVE? DEAD?

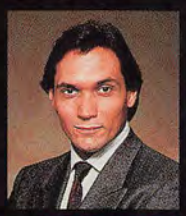
Det. Stanley Bolander a.k.a. Ned Beatty, *Homicide*

ALIVE? DEAD?

Joe Coffey a.k.a. Ed Marinaro, *Hill Street Blues*

ALIVE? DEAD?

Kimberly Shaw Mancini a.k.a. Marcia Cross, *Melrose Place*



ALIVE? DEAD?

Victor Sifuentes a.k.a. Jimmy Smits, *L.A. Law*

ALIVE? DEAD?

Assistant DA Claire Kincaid a.k.a. Jill Hennessy, *Law & Order*

ALIVE? DEAD?

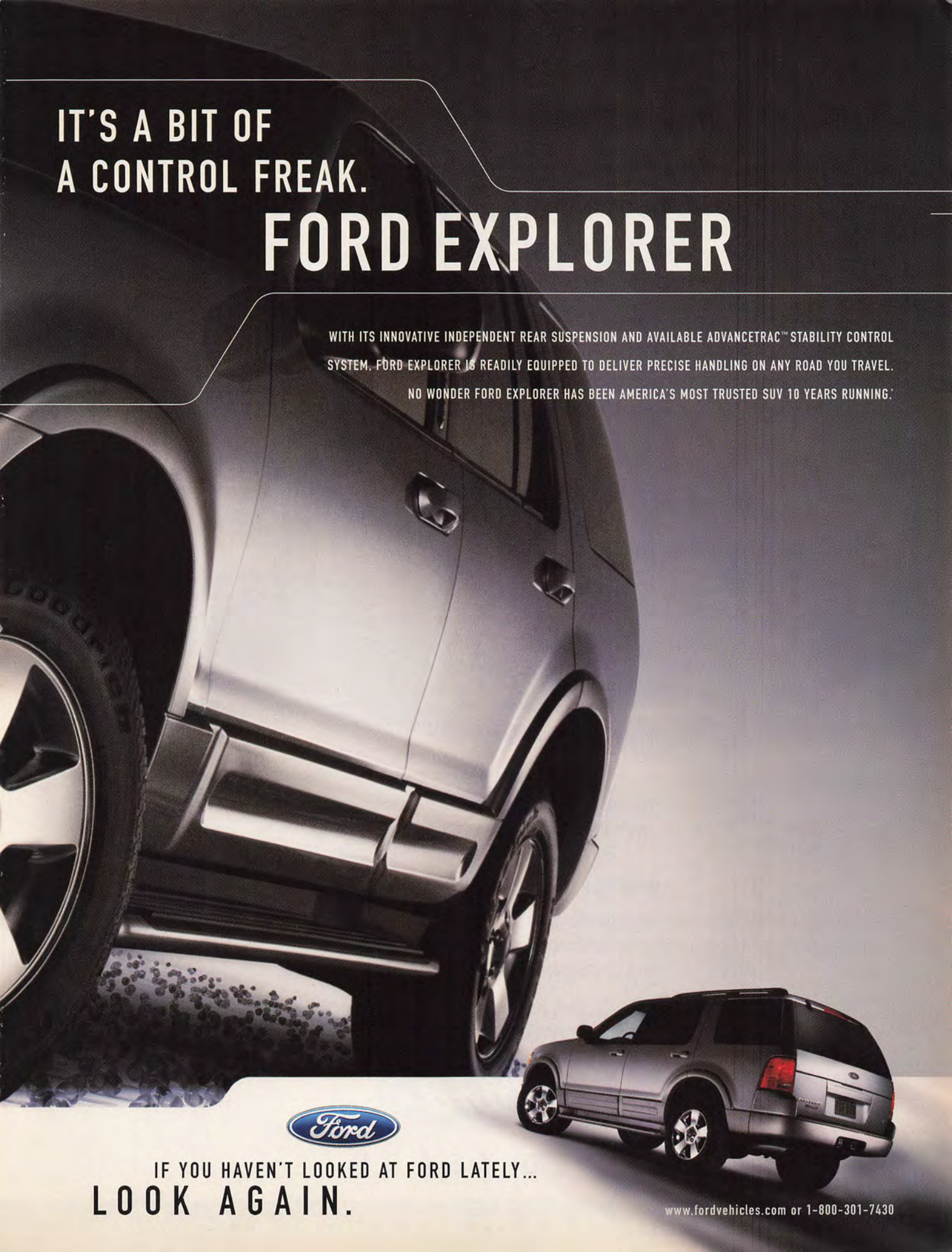
Gary Shepherd a.k.a. Peter Horton, *thirtysomething*

ALIVE? DEAD?

Henry Blake a.k.a. McLean Stevenson, *M*A*S*H*

SANDWICH: PHOTOGRAPH BY PHILIP FRIEDMAN; *CASABLANCA*, *GODZILLA*, GROSS, SMITS: PHOTOFEST; *YOUNG FRANKENSTEIN*: EVERETT COLLECTION; BEATTY, HENNESSY: PAUL DRINKWATER; MARINARO, STEVENSON: FOTO FANTASIES; HORTON: ABC PHOTO ARCHIVE

*Based on NVCS repurchase numbers '93-'02.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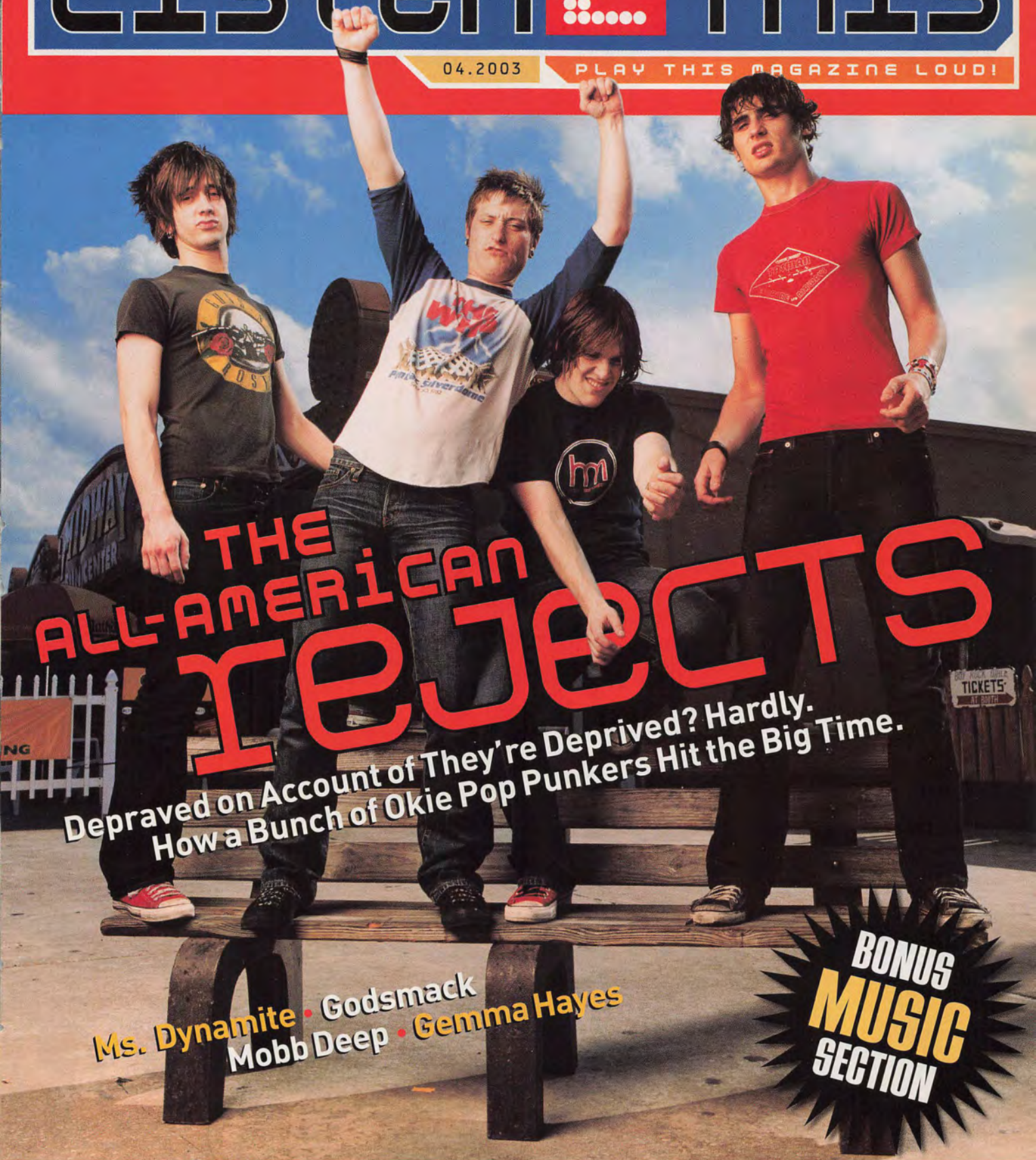

THE ALL-AMERICAN rejects

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How a Bunch of Okie Pop Punkers Hit the Big Time.

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Mobb Deep • Gemma Hayes

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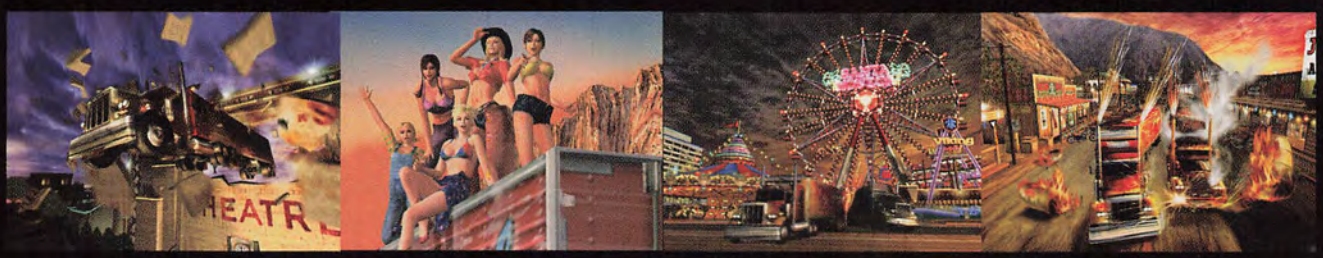

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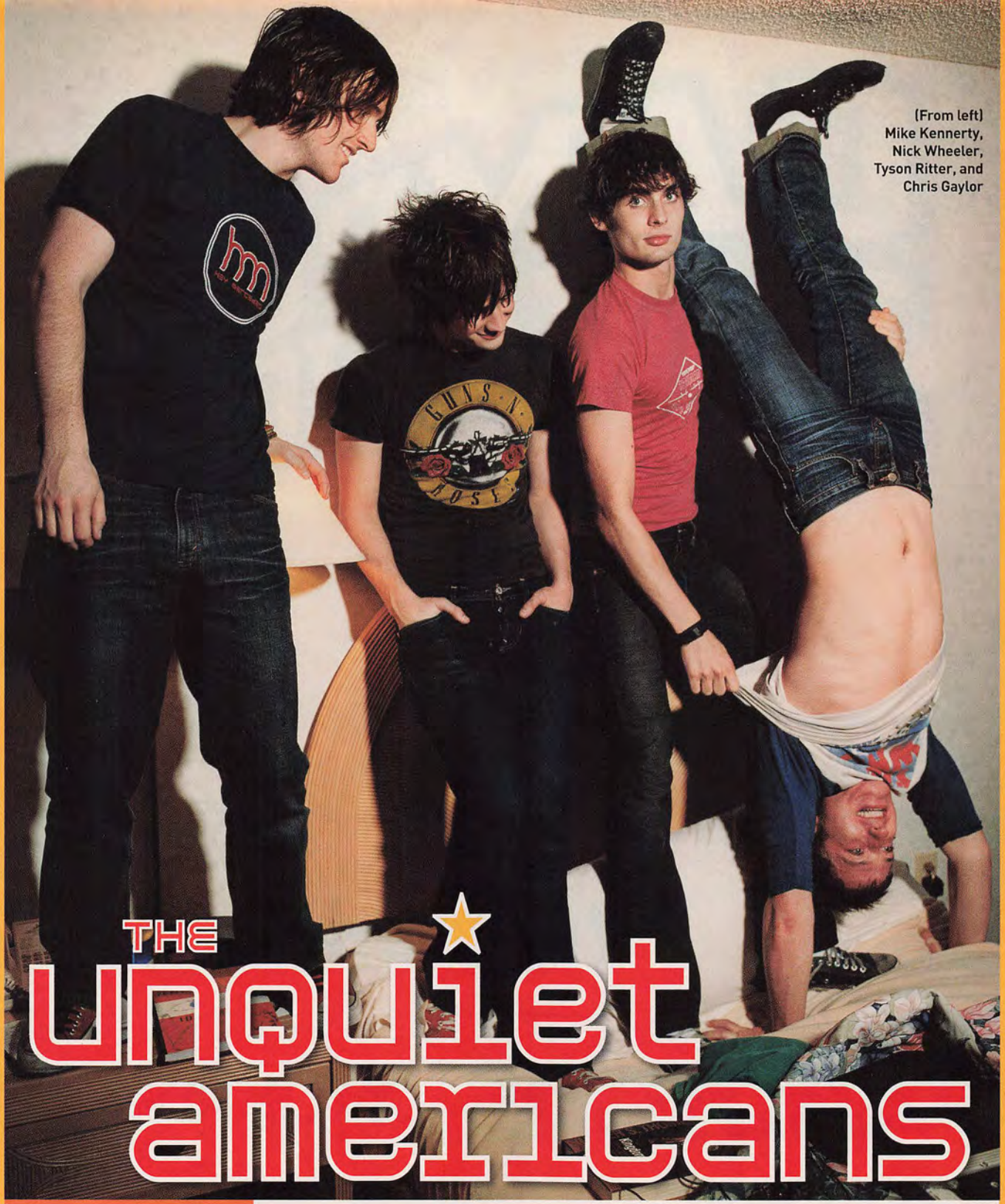

(From left) Mike Kennerty, Nick Wheeler, Tyson Ritter, and Chris Gaylor

THE unquiet americans

baby-faced rockers the ALL-American Rejects talk tours, tattoos, and T-shirts. BY carina chocano

» THERE'S A MAN dragging an authentic, Messiah-size cross along the sand in Daytona Beach, Fla. We spot him on our way down to the boardwalk.

"I didn't know Jesus went to the beach," Tyson says, prompting an impromptu riff on what it's like to have a face that rings bells.

"I wonder if anyone ever goes up to him and says, 'Jesus! Can I get your autograph?'" Nick asks.

"Hey," Mike calls, "I know you! I didn't recognize you without the beard!"

The All-American Rejects—vocalist-bassist Tyson Ritter,

COVER PHOTOGRAPH BY NATHANIEL WELCH

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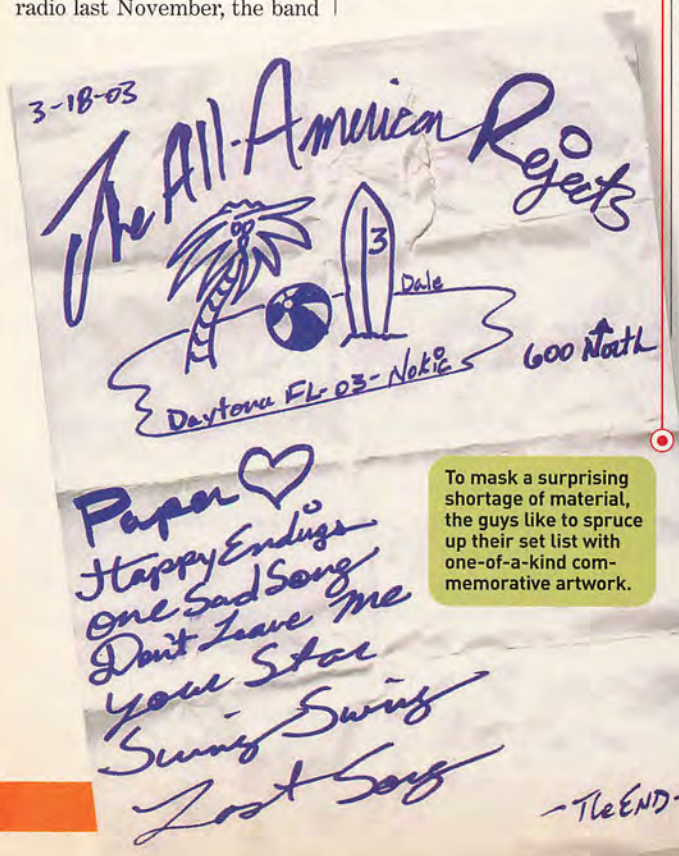
TEAM REJECT ALL-AMERICANS

18, guitarist-keyboardist-programmer Nick Wheeler, 21, guitarist Mike Kennerty, 22, and drummer Chris Gaylor, 23—remember the first time they were recognized in public like it was yesterday, probably because it was two days *before* yesterday. They were passing through a Houston airport when some kids called out, "All-American Rejects rock!" Then the woman at the drink stand recognized them—or just spotted their tour badges and figured they were somebody.

Since their debut single, "Swing, Swing," first went to radio last November, the band has experienced many more firsts. They discovered that kids in the U.K. know the words to their songs. They played MTV's Spring Break with Missy Elliott, Sum 41, and 50 Cent. They learned just how many takes it takes to make spontaneous fun look spontaneous and fun. They appeared on *The Late Late Show With Craig Kilborn* and passed Bill Maher in the hall. They met the girls from t.A.T.u.—who were not very nice—on *Total Request Live*. They played with the Donnas—who *were* very nice—in New York City. They got to spin the wheel on the set of *The Price Is Right*. Six college girls in two cars showed up at Tyson's mom's house in Stillwater, Okla., asking to see his baby pictures. "College girls," Nick says. "That's hot."

It is pretty hot, especially to a band that still has only 11 catchy, hook-filled power-pop odes to teen-love-gone-wrong to its name and whose founding members still need to engage in furtive ID swapping to buy a beer in Daytona, the third stop on their four-leg Spring Break tour. "When I turn 21 in three days," Nick says, showing me Mike's license, "we're just going to trade IDs." Mike takes this further. "We can trade identities, dude! It's hot!"



To mask a surprising shortage of material, the guys like to spruce up their set list with one-of-a-kind commemorative artwork.

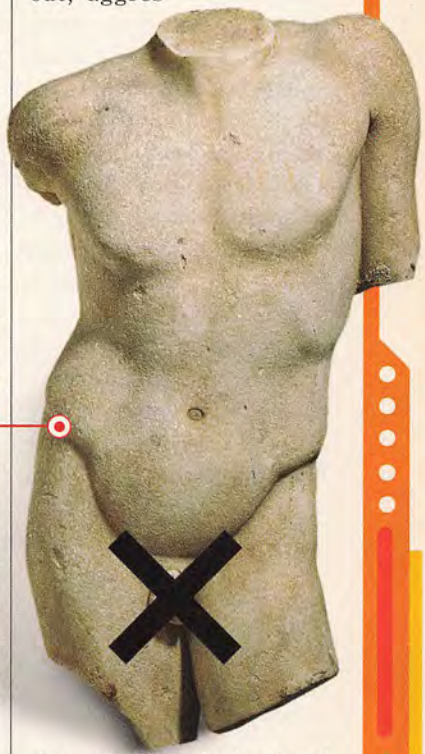
» THE ALL-AMERICAN Rejects have certain requirements of T-shirts. They should be no larger than a medium, for optimal display of guy cleavage. ("Youth large" is good, says Nick, as are girls' shirts.) Ideally, it will have been purchased at a Bon Jovi, Guns N' Roses, INXS, or Def Leppard concert back when its current owners were in diapers. If it is obtained from a girl who trades you hers for yours, it is extra special.

Like their tees, their influences are mostly drawn from '80s glam, rock, and hair bands as well as a few wild cards like Vince Gill and John Denver. This is odd, since they sound more like what would happen if Weezer and Green Day collided, chocolate-and-peanut-butter-style, in a vintage Reese's commercial.

"We really like Weezer and Green Day," says Tyson, "but they are not influences." Today, Nick is sporting a faded Guns N' Roses shirt that he got from a girl at a show. He feels sort of bad about the trade. "She didn't know what she had."

Tyson's shirt doesn't have a band logo on it, but it's heavily freighted with significance. "It's a gift," he winks, "from my ex."

Judging by Tyson's plaintive, urgent lyrics on all of the songs—which are just callow and inarticulate enough to lend a sort of desperate, tongue-tied frustration to Nick's torqued-out, aggressive melodies—the tee is not the only thing she gave him.



"Puppy love," he confirms. "It hits you hard. I had a bad run. But it helped me write some good songs."

» RULES FOR BABY ROCK stars: (No. 1) Start young: When Tyson was in the eighth grade, he pretended to know how to play bass in order to join the band that Nick—then a big 10th grader—was in. The band broke up, but Tyson and Nick

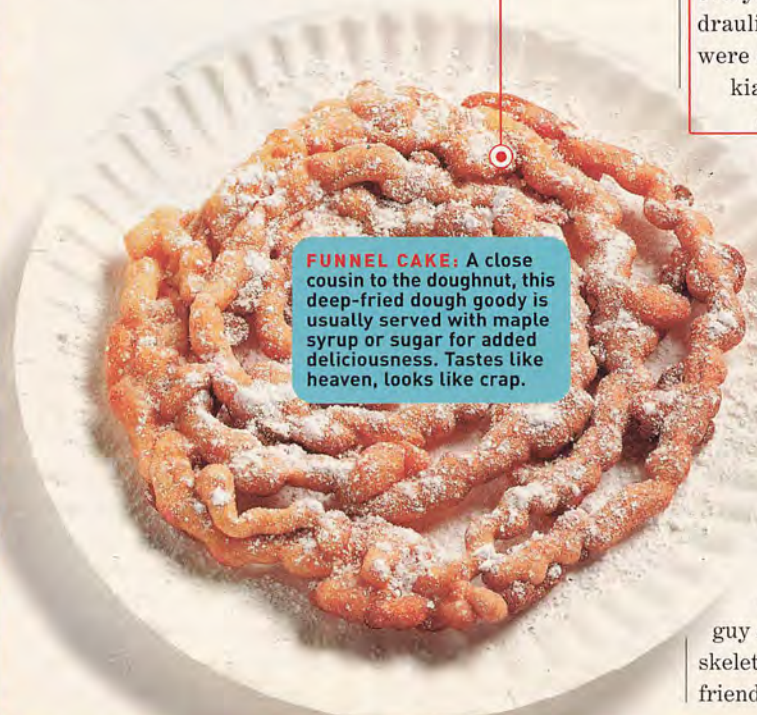
TORSO: CORBIS; JEFF SPICOLI, DUCKIE DALE: KOBAL COLLECTION; STEVE URKEL: NEAL PETERS COLLECTION

re-formed and began gigging soon afterward. In bars.

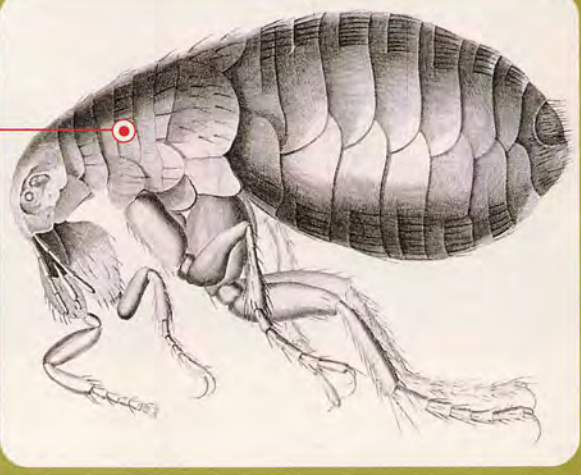
(2) Get out there: Playing in bars in 1998 when you are 15 and 13 is great because drunks will almost certainly find you and your synthesized drums amusing. Because the boys performed late on school nights, and usually without parental supervision, they had their permission slips notarized in case the cops showed up. When Nick graduated from high school two years later, the boys cut back on gigs to work on their songs. After amassing five of them, they mailed unsolicited demos to record labels, which promptly tossed them. In the summer of 2001, a 16-year-old intern at Doghouse Records in Toledo, Ohio, dug the disc out of the trash. (Tyson and Nick have the kind of looks that inspire teen girls to affix photos to their ceilings.) She talked her brother-in-law, the company president, into giving them a listen. By the Fourth of July, Nick and Tyson were watching fireworks synched to Neil Diamond at the home of grandma and grandpa Doghouse.

(3) Follow this timeline for optimum results: Fall semester 2001, write six songs to add to your five. Spring semester 2002, record album in New York City. Summer 2002, poach your rhythm guitarist ("Mike just rocks out. We're like, 'This kid's a star!'") *and* your drummer ("Dude, this kid is insane. He's like Dave Grohl") from the same band: Euclid Crash. ("We're like, 'Let's take him, too!' Then they totally fell apart. We didn't mean to.") October 2002, release self-titled album on indie label. February 2003, re-release album on DreamWorks and debut at No. 25 on the *Billboard* 200. After a stint on the road with Home Grown and the Riddlin' Kids, kick off your first headlining tour at the end of March. It's easy.

» "YOU KNOW WHAT WILL make you regret your life?" asks Nick, who evinces as much regret as a Zen clam. "Funnel cakes."



FUNNEL CAKE: A close cousin to the doughnut, this deep-fried dough goody is usually served with maple syrup or sugar for added deliciousness. Tastes like heaven, looks like crap.



Sand fleas (also known as chiggers, jiggers, and even no-see-ums) are actually chigoes, small crustaceans that burrow under human and animal skin, causing irritation and, in some cases, sores. Ewww.

We are waiting for pizza. The beach is half deserted. The sky is opaque. The water is yellow. The drunken-weirdo-to-hot-chick ratio is off. The boardwalk rides—particularly the Wild Thang, a big propeller with seat belts, aboard which the band will experience near-death later that night, when it explodes and drenches everyone within 20 feet in hydraulic fluid—look like they were designed by Dr. Kevorkian. And we have been colonized by sand fleas. The band is sitting around, comparing knee-slide injuries, when a wiry, dreadlocked guy and his huge human slab of a friend ask to see their tattoos. The boys lift their shirts obligingly and show off identical "AAR" emblems stamped above their nipples. The wiry guy shows them the dancing skeleton on his biceps. His big friend displays three flaming skulls on his chest. The boys coo appreciatively.

"That's so metal!"

These are good fans, as opposed to creepy, lurking non-fans who want to know who the guys are and why they are having their picture taken. They want to know if they can be on *Entertainment Tonight* too.

"It's totally different from when we *used* to tour," Tyson says. "I'm not complaining, but now it's like everybody wants something."

"One time," remembers Chris, "this dude asked me for my coat. I was like, 'No.' And he goes, 'Why not?!' I go, 'It's my coat, it's f---ing cold outside!'"

"Six months ago, we were playing 50-seat venues," Tyson says. "Now we're playing 1,700-seaters by ourselves. S---, a lot can happen in three months. If people say it's too fast, you just say, 'Aw, f--- it, I'm gonna ride it.' You only get to do it once. Everybody only gets one chance. Hey, Eminem says it best..."

Chris finishes his sentence for him. "The opportunity comes once in a lifetime, yo." ■

SAND FLEA: CORBIS; FUNNEL CAKE: PHOTOGRAPH BY ANTHONY VERDE

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and do it responsibly

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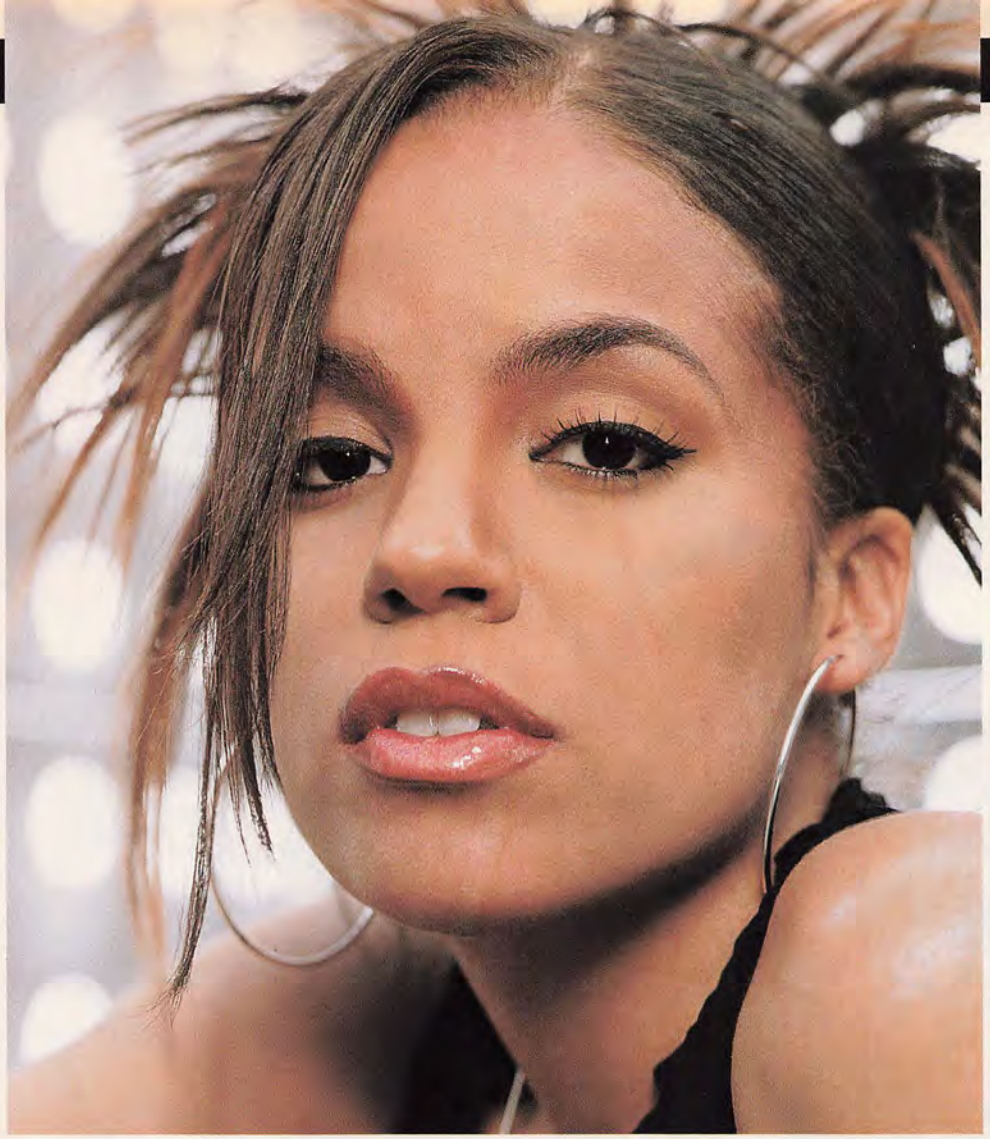

Q&A

'mite moves

Like Jimmie Walker with better looks and pop hooks, MS. DYNAMITE enjoys good times—and fights the good fight—on her lauded debut. BY EVAN SERPICK

THE LAND OF CRICKET and crumpets has been ruffled of late by outspoken 21-year-old rapper-singer Ms. Dynamite. Her debut, *A Little Deeper*, rails against racism, the record biz, and war while deploying U.K. garage beats and pop melodies. Since its British release last June, the album has gone platinum, and Ms. D (née Niomi McLean-Daley) landed a spot on Eminem's 2002 European tour, two Brit awards (England's version of the Grammys), and the Mercury Music Prize (for the year's best British CD). We visited her in New York City, where she was promoting the U.S. release of *Deeper*. The disc is armed with twin singles: the gangsta-bashing "It Takes More" ("...how many Africans died/For the baguettes on your Rolex?") and "Dy-na-mi-tee," which—natch—quotes a certain lanky '70s sitcom star.

Listen2This Do you even know who Jimmie Walker is?

Ms. Dynamite Not really. Everyone keeps asking me about this, because I guess that's where we got the "Dy-no-mite!" sample. I gather he's really famous here. He was on a popular show or something? I'm English. I haven't got a clue.

L2T He's still around, on *Hollywood Squares*. But, yeah, that line is from the sitcom *Good Times*.

MD I've gotta see that one day.

L2T Would you rather be in London, where everyone knows you, or New York, where no one does?

MD Here! I love it. My biggest problem with what I do is the lack of privacy. I'm a loud person, but I'm really private. Being here, where no one gives a s--- who I am, it's great.

L2T We're trying to change that.

MD Oh, God! [*laughs*]

L2T With you and Craig David and the Streets doing so well in the U.K., is British R&B and hip-hop finally taking off?

MD I like the Streets and Craig David, but I would not consider Craig David urban. We see him as pop. And the Streets is not like conventional urban music; it's more like alternative. Hip-hop and R&B are supported in the U.K., but usually only when it's American, never when it's British. We have a real problem supporting each other, in terms of black music. But there's beginning to be a movement. Every kid in Britain, if they don't want to be a footballer, wants to be a singer or an MC.

FAST FORWARD UPCOMING TOURS

BRIGHT EYES Road warrior Conor Oberst and his ever-changing entourage take their angsty tunes beyond thunderdome (er, Omaha).

San Francisco, CA 4/8
Los Angeles, CA 4/9
Pomona, CA 4/11
San Diego, CA 4/12
Tucson, AZ 4/13
Dallas, TX 4/16
Austin, TX 4/17
Houston, TX 4/18
New Orleans, LA 4/19
St. Petersburg, FL 4/21
Miami, FL 4/23
Orlando, FL 4/24

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L2T What set you apart from other MCs?
MD At first, it was that I was a girl, 'cause there were no other female MCs. Then, as more females came into it and the scene really took off, you had to be good. I think lyrical content set me apart. A lot of other girls that were MCing were just cussing men or talking about how beautiful they were. I think that's a problem, especially in Britain.... That's how society is there: Everything's taboo. No one talks [about anything].

L2T Aren't you from Camden, the same London hood as Madness?
Yes! I was in a talent competition when I was 14, and Madness were the judges. I won and I met them, but I haven't seen them since. I'd love to meet them again. I'd love to say, "I'm that girl!" Because I know they have no idea. I wasn't Ms. Dynamite then. I was just shy Niomi.

L2T Why do you think *A Little Deeper* caught on in the U.K.?
MD At first, people said it was a breath of fresh air. Parents and adults were attracted because it was something political and conscious. The parents were like, "I want my child to get into this."

L2T Usually the kiss of death.
MD Yeah, that scared me a little bit. I mean, I love all the music that my mom and dad like, but I know that I'm really weird for that. So I thought I just cut off my whole under-21 audience. But somehow it got into the clubs, and the kids love it.

L2T Would you go into politics?
MD I'd love to. I'd probably get killed by people who are in power now. Everything they stand for, I don't. In Britain, it's so boring and old—rich upper-class white people who don't give a s--- how anyone else feels.

L2T You're pregnant [by boyfriend Dwayne Seaforth]. How do you feel about starting a family in the public eye?
MD I don't really worry about it, probably because my baby's not here yet. I hate everything that comes with fame, except that my family is in a financially stable environment and I can inspire young people. If I could do this with a paper bag over my head, I would do it.

L2T Winning the Mercury prize must have changed things.
MD That changed everything. I was really shocked—more shocked than I've been about anything in my life. I was sitting there getting ready to clap for the Streets. I was speechless—and I'm never speechless. The next day, there were so many calls, and all the papers—not just music magazines—were interested, knocking on my door. There's nowhere to hide. Maybe I'll just stay in New York.

L2T Unless the same thing happens here.
MD Then it's over. I'm gonna go somewhere where no one cares.

S.A.T.'S FOR ROCKERS

Godsmack's Sully Erna, you've got 15 minutes...

1. What is the difference between rock, the music, and The Rock, the actor?
God is to smack as Buddha is to...
2. Karma. The definition of our name is sort of "what goes around comes around." If you make fun of someone's hair falling out and your hair falls out, that's a Godsmack.
3. Use the following words in a sentence: Ping-Pong, Wicca.
Um...I use Wicca so I can ping-pong my life's balance, because one side is debauchery and the other side is my grounding.
4. Choose an alternate lyric for "I Stand Alone": "Now I've told you this once before/You can't..."
A. "...have any more oatmeal"
B. "...keep following me like this"
C. "...have my autograph"
D. "...always get what you want"
D. It just sounds like the best one. I don't care about oatmeal.—*RB*

IDIOT WIND

sometimes pop stars talk stupid

"...It is in full effect. Bombs exploding all over my television screen...Go USA!! Go freedom for Iraq!! And on that note, our new CD is gonna hit you with a similar impact!!"—FRED DURST shows off his usual tact and class in a posting to his band's website

"...I have a really cool job. It's almost [like] having a Superman outfit in glass and when I wake up, I go fight crime—crime being bad notes."—JOHN MAYER discusses his cape-abilities on Launch.com

UNDER MY THUMB

Simple Plan's Pierre Bouvier gave us the finger; hand analyst Leslie Zemeneк gave us the dirt

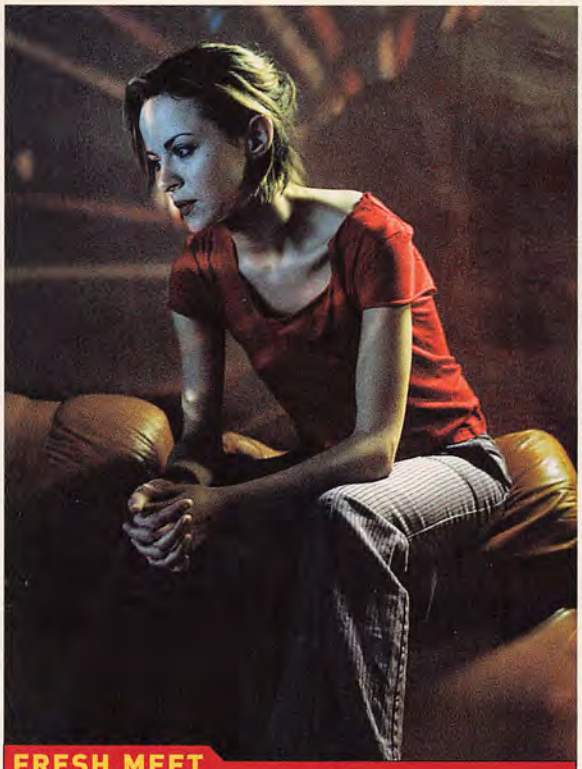
HOW WILL HIS BAND MEASURE UP TO ITS POP-PUNK PEERS?
This is such a little thumb for a guy. God, I don't want to say that he'll do little things, but...he'll do little things that add up to a lot. **WHAT'S HE ADDICTED TO?** The idea of love. He's got a gentle loop, like a little wave. Loops tend to be emotional fingerprints, so his motivation comes from the heart. —*KR*

ERNA: JOHN SPELLMAN/RETNA; DURST: JIM SPELLMAN/WIREIMAGE.COM; MAYER: STEVE GRANITZ/WIREIMAGE.COM

FAST FORWARD UPCOMING TOURS

50 CENT The chart-topping Queens rapper takes da club vibe (and fellow hip-hoppers the Clipse) to da American public.

Indianapolis, IN 4/7
Morgantown, WV 4/8
Norfolk, VA 4/9
N. Myrtle Beach, SC 4/10
Atlanta, GA 4/11
Nashville, TN 4/12
Birmingham, AL 4/13
Memphis, TN 4/14
Oklahoma City, OK 4/15
Valley Center, KS 4/16
Tulsa, OK 4/17
Springfield, MO 4/18



FRESH MEET

hayes act

Irish siren GEMMA HAYES makes waves with a gem of a debut album. by Jason Adams

GEMMA HAYES IS A BUTTON-cute singer from Tipperary, Ireland, whose lithe arms—when they are not, as they are now, working together putting flame to "fag" to mouth—more than adeptly handle the Telecaster that is often slung around her neck.

Because of this, there are the inevitable comparisons to PJ Harvey and Liz Phair. And rightly so. Her alternately rocking and mellow (but always pained) full-length debut, *Night on My Side*, echoes her fem-rock forebears and adds guitar flourishes that recall, unexpectedly enough, My Bloody Valentine. Released in the U.K. in June 2002—on the heels of her two 2001 EPs, *4:35am* and *Work to a Calm*—the CD met with a chorus of critical accolades despite residing somewhere just outside the range of mainstream radio's reach. "I think it's an album that takes patience," says Hayes. "Some of the songs are easy to get into, and some of the songs are hard to get into."

And then there's Kylie, to whom the British press often inexplicably compares her. "That one scares me," Hayes says with a laugh. "I hope they're talking about her physical..." Her derriere? "Yeah, actually, *that* I would take as a massive compliment. I'm hedging my bets it's not that, though. But I think [the Kylie comparisons] are kind of half a joke. I'm *hoping* it's half a joke, 'cause I definitely don't get it."

Nor should she. Because unlike Minogue, Hayes is—taut derriere or no—a damn serious musician. "I was worried that people would try to belittle everything I did down to just 'She's a female on stage, and let's just judge her on how she looks.' I was so paranoid about that, and then I just came to this decision that I can only make my music as best I can and put it out there and then it's just up to people to decide whether they take it seriously or not. I would love to be able to control people's thoughts, but I can't, and I'm not gonna get too stressed out about it."

After all, the 25-year-old youngest child of eight could always join her keyboard-pounding dad's band of 30 years, the Hillbillies. "If you ever hear about me playing with my dad at a geriatric center," she says, "then just know that my career has ended. That's it."

FAST FORWARD UPCOMING TOURS

PEARL JAM The grunge vets bring along Sleater-Kinney and Sparta on the first leg of the Riot Act tour.

New Orleans, LA 04/08
Birmingham, AL 04/09
W. Palm Beach, FL 04/11
Tampa, FL 04/13
Raleigh, NC 04/15
Charlotte, NC 04/16
Nashville, TN 04/18
Atlanta, GA 04/19

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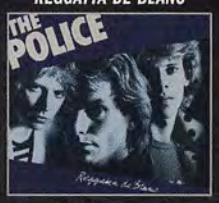

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discoveries

Yeah, there's great music out there. Like, *out there*...on the fringe. Here's a look at this month's indie platters that most matter. by WILL HERMES

MANITOBA
Up in Flames
(Domino)

SUBARACHNOIDAL SPACE
Also Rising
(Strange Attractors)

→John Lennon once counseled, "Turn off your mind, relax, and float downstream." Those are perfect Instructions for Use for these two sets, which show '60s-style psychedelia still tripping hard in the '00s. Dan "Manitoba" Snaith has definitely been downloading Beatles influences, from the "Dear Prudence" tease of "Skunks" to the orchestral vortex of "Bijoux," which recalls "It's All Too Much." Yet these laptop-pop fractals also deliver spectacular hip-hop drum breaks and the sort of mile-deep multi-tracking that makes digital technology so much fun. The vocal-less SubArachnoidal Space get insectile the old-fashioned way, spelunking through black holes of drone-rock feedback using bass, drums, and twin guitars. Sorta like Sonic Youth if they were shaped by Northern California hydroponics instead of the New York City subways. **COLLECTOR'S NOTE** Manitoba fans should search out the charming non-LP single "If A--holes Could Fly, This Place Would Be an Airport." *Up in Flames:* **A–** *Also Rising:* **B+**

2 MANY DJS
As Heard on Radio Soulwax Pt. 2
(Waxed Soul Import)

→It took this Belgian duo years to release 2002's *Pt. 2*—a mind-boggling mash-up of acts from Emerson, Lake & Palmer and Basement Jaxx to Dolly Parton and Röyksopp. What took so long? They actually got *permission* from all the record labels involved (see *2manydjs.org* for the amazing tale). After that exercise in corporate-controlled absurdity, the guys decided to ignore copyright and issue their jams on the down low. Good call: Not only have they dropped three new sets in rapid succession, but the blends are even better. This latest kitchen-sink mix rips through 39 songlets from the Beasties to the Beatles. **HIGH-CONCEPT MIXING** Running themes, including polymorphous sex (Blur's "Girls & Boys," NIN's "Closer"), and French-fried beats (Max Berlin, MC Solaar, Air) make this a DJ series worthy of CliffsNotes. **B+**

(Continued on page 16)

FAST FORWARD UPCOMING ALBUMS

4/08 **AUTECHRE** *Draft 7.30* Laptop-loving electro duo continue to fashion glitches, blips, and assorted waveforms into music—of a sort.

GENERATION X *Anthology* B sides, live recordings, and unreleased cuts from William Broad's—a.k.a. Billy Idol's—first band.

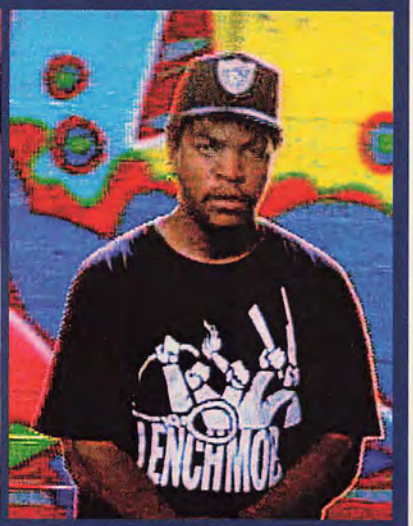
GINUWINE *The Senior* The sultry singer seeks a fourth certified-platinum album with Method Man, Snoop Dogg, and Baby backing him.

JAYHAWKS *Rainy Day Music* Alt-country mainstays' seventh record features Jakob Dylan, Matthew Sweet, and Chris Stills.

ILLUSTRATION BY JUSTIN WOOD

SHELF HELP

Stage flight: Bowie blasts off as Ziggy Stardust. Also: everyone loves a frown: Cube makes videos with attitude.



TECHNICOLOR SCENES Bowie plays the Hammersmith Odeon; Ice Cube doesn't play

If you've ever wondered what all the fuss over David Bowie was about, or if you just need a refresher course in Glam Rock 101, we heartily advise you to check out the first-ever DVD release of **ZIGGY STARDUST AND THE SPIDERS FROM MARS: THE MOTION PICTURE** *(Virgin, $34.98)*. Ziggy, of course, was Le Bowie's early-'70s alter ego, a putative alien pop idol in whose guise the real-life Bowie rose to superstardom. Directed by D.A. Pennebaker, the *Ziggy* DVD documents the Thin White Duke's final concert as Ziggy, at London's Hammersmith Odeon on July 3, 1973. Thirty years on, one can only marvel at what a mesmerizing frontman Bowie was, and how fierce the three-piece Spiders From Mars sounded (check out the brain-melting jam on "The Width of a Circle"). All the early hits—"Space Oddity," "Suffragette City," "Changes," "All the Young Dudes"—are here, as well as a chilling rendition of Jacques Brel's "My Death." As far as bonus material goes, you can listen to Pennebaker and producer Tony Visconti commenting on each song as you watch, but frankly, their chatter is more distracting than illuminating. Do yourself a favor: Set aside a couple hours to watch the show from start to finish, and prepare to be awestruck. **A–**

Ice Cube has the most intimidating scowl in hip-hop. Just try to catch ol' sourpuss cracking a smile in any one of the 15 clips on **ICE CUBE: THE VIDEOS VOLUME 1** *(Priority/Capitol, $19.98)*. Dour or not, the dude spins a good tale and has screen presence to burn. Sometimes he's downright scary, as when he kidnaps and terrorizes a bourgie brother for the supposed sin of dating a white woman on "True to the Game" (well, no one ever called him politically correct). Yet the former Nigga With Attitude has his tender side, too, which comes out in the near-beatific "It Was a Good Day" (although he has to end things with the appearance of a horde of bloodthirsty cops). These clips are also of interest for documenting the evolution of Cube's tonsorial styles, from Jheri curls to a baldie to a bona fide 'fro. We can only assume the dreads are yet to come. **B** —*TS*

LISA MARIE PRESLEY *To Whom It May Concern* Looking to jump from the tabloids to the charts, the Memphis maverick finally makes her debut.

JAMES TAYLOR *The Best of James Taylor* Features the new song "Bittersweet" alongside tracks pulled from his Apple, Warner Bros., and Columbia catalogs.

LUCINDA WILLIAMS *World Without Tears* Everyone's favorite killjoy releases the follow-up to 2001's critically acclaimed *Essence*.

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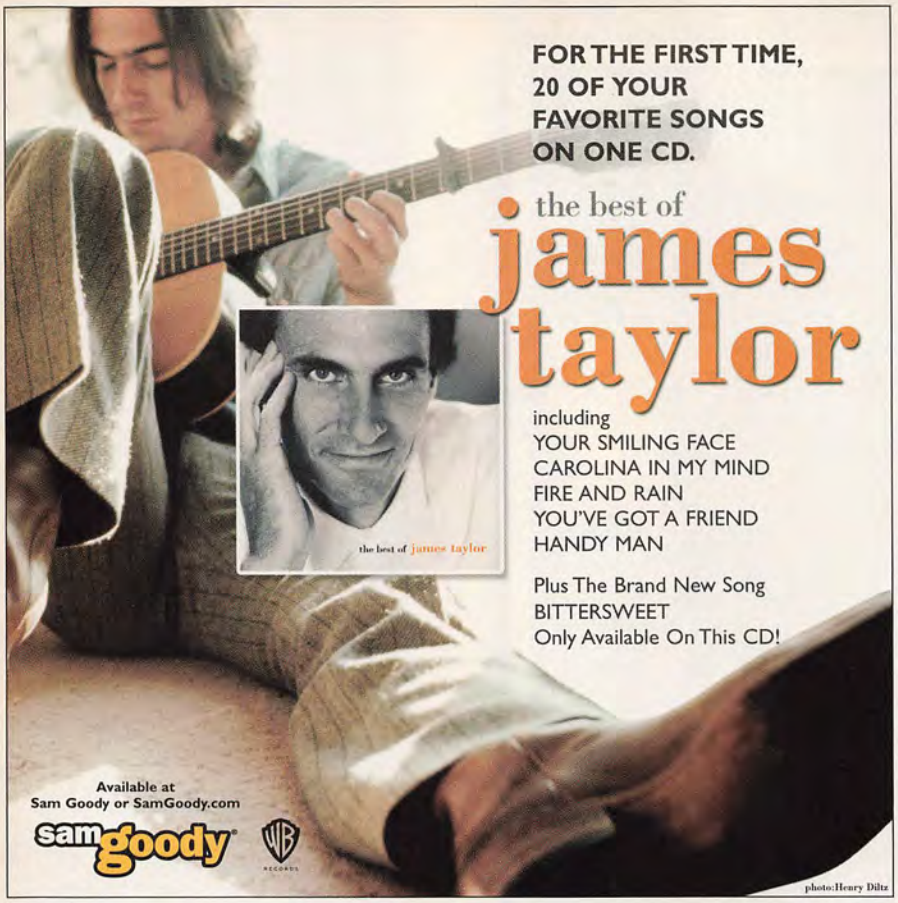

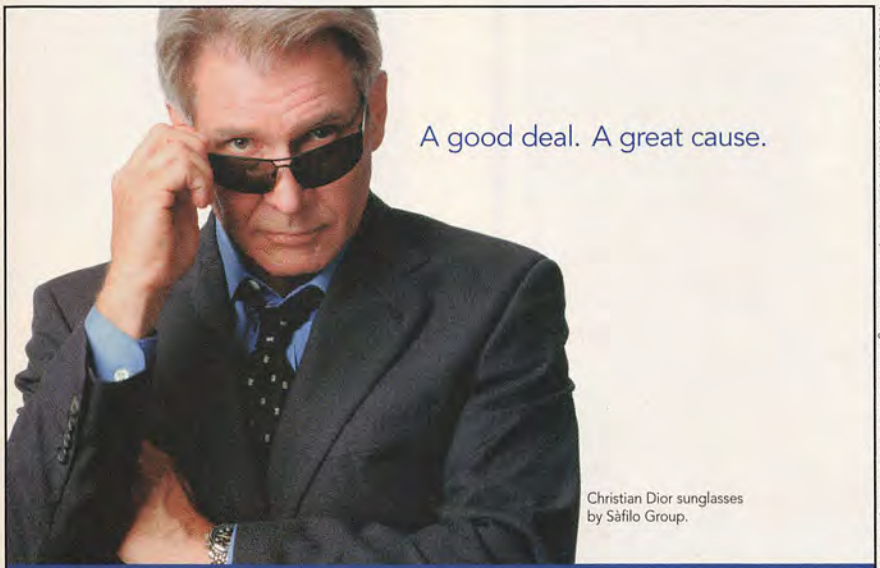
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LABEL LOOK

Who's putting out what and why

THE LABEL Tommy Boy **ESTABLISHED** 1981 **AESTHETIC** Before LL ever rocked Def Jam's bells, there was the "Planet Rock" of Tommy Boy. With cornerstone releases like Afrika Bambaataa's signature single and De La Soul's *3 Feet High and Rising*, Tommy Boy drafted the blueprint that all other rap labels would eventually xerox. By 1989, Warner Music Group had acquired Tommy Boy from founder Tom Silverman, who stayed on in a creative capacity. In 2002, frustrated by his inability to "take chances on more radical kinds of music" in today's high-stakes industry, Silverman bought back the label, rechristening it Tommy Boy Entertainment. Armed with developing new artists, Silverman relaunched it as an indie to, as he explains, "get back to what our original legacy was." **ESSENCE** "We started out as a DJ-driven label, and that's what we are now," says Silverman. "'Planet Rock' was a big dance record, and hip-hop wasn't even a separate genre yet. That's where our roots are. I think there's a place between dance music and hip-hop now that can be very exciting." **ESSENTIALS** *The Perfect Beats* (1998), a four-disc set of 1980s electro and club classics, and *Tommy Boy's Greatest Beats* (1998), a collection of the label's hits packaged as five CDs in a small DJ milk crate. **EXPECT** Glitzy femmes fatales FannyPack (above), who rap like L'Trimm; and Disco D, a dance DJ who specializes in "ghetto tech," a bootylicious mix of Miami bass music and techno. —*JP*

4/15 **THE CRAMPS** *Fiends of Dope Island* The Goth-a-billy pioneers tear it up something terrible on their first new album in half a decade. Guess there's just no cramping their style.

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BLACK KEYS
thickfreakness
(Fat Possum)

→ It'd be easy to dismiss Akron, Ohio's Black Keys—a raw guitar-and-drums duo bashing out ragged blues-rock—as a monochrome White Stripes. But if the latter conjure mannered British-revival blues on their new *Elephant*, the Keys are more about dirty, beer-gut American juke-jointing. Howling frontman Dan Auerbach (who sounds 30 years older and 80 pounds heavier than he is) and drummer Patrick Carney manage the near impossible: a band that both indie-rock kids and graybeard Harley dudes can love. STONE FREE "Set You Free" is a punk-rock vision of Hendrix that's known to knock fans over in concert. **B+**

NICOLAI DUNGER
Tranquil Isolation
(Overcoat)

KAADA
Thank You For Giving Me Your Valuable Time
(Ipecac)

→ Just when you thought the Scandinavian invasion—the Hives, Soundtrack of Our Lives, etc.—was devoutly retro-rockist, these guys prove no subgenre is safe. If Jeff Buckley preferred papa Tim Buckley's eccentric folk-jazz to Led Zep's arena-rock drama, he might've sounded like Dunger, whose *Soul Rush* was among 2002's most slept-on sets. *Isolation* swaps his usual sidemen for American alt-country primitivist Will Oldham & crew to play a set that's looser but no less tuneful. Kaada is a Norwegian sample surgeon whose solo U.S. debut is a giddy pileup of golden oldies and cracked beats that sounds like an introverted Fatboy Slim. ELECTRO BLUES EXPLOSION On "Mainframe," Kaada tweaks the retro crowd by pledging harmonica-powered love to a computer. Don't forget the Norton AntiVirus, pal. *Tranquil Isolation:* **B+** *Thank You for Giving Me Your Valuable Time:* **B**

EL GRAN SILENCIO
Super Riddim Internacional Vol. 1
(EMI Latin)

→ The latest by the Monterrey, Mexico, culture jammers opens with a cheeky collage of Latinos critiquing the band over Run-DMC's "Peter Piper" break. Like the title, it's a mission statement, i.e., to forge party music that speaks beat Esperanto without shortchanging the group's pan-American roots. Job done—this rock/hip-hop/dancehall/Mexican norteño/Colombian vallenato fusion is so fluent you barely notice where one flavor ends and the other begins. And its deeply reflective lyrics could teach U.S. dance-music acts plenty. BORDER STYLE The band's hometown has produced a gang of polyglot dancehall warriors, including Kinky, Plastilina Mosh, and Control Machete. Who knows? Monterrey could be the next Omaha. **B+**

AOLmusic
LISTEN2THIS RADIO
To hear tracks from these albums and other artists featured in this month's issue, tune in at ew.com/listen2this (AOL Keyword: Listen2This)

COLLAGE ROCK

You call yourself a fan? Which four album covers are featured in this month's mix-up?

See page 20 for the answers.

PROPS DEPARTMENT

R&B stud Tyrese is staying in R. Kelly's corner, guilty or not

"He produces, writes, arranges, and sings. I'm inspired by people who are not one-dimensional. I have about 238 R. Kelly songs. I got unreleased stuff plus every [song] he has done on other [people's] albums. It's about the music, you know what I mean? If everyone was to go public with all of the freaky, wild, crazy s--- they done did, they would lose fans also. [But] not everybody gets caught. We should allow God to do his work and do all the judging."—*KR*

TYRESE: TAMMY ARROYO/AFF/RETNA

THE TOP 6½

That's right, not 10. Herewith, the 6½... best albums by musical marrieds

1. *Shoot Out the Lights* (1982), Richard & Linda Thompson
2. *Double Fantasy* (1980), John Lennon and Yoko Ono
3. *Daydream Nation* (1993), Sonic Youth
4. *River Deep—Mountain High* (1966), Ike & Tina Turner
5. *Painful* (1997), Yo La Tengo
6. *Come As You Are* (1976), Ashford & Simpson

6½. *White Blood Cells* (2002), The White Stripes

4/15 **FLEETWOOD MAC** *Say You Will* Sheryl Crow makes an appearance on the clan's first studio album since 1986's *Tango in the Night*.

LISA GERMANO *Lullaby for Liquid Pig* Somber songstress gets a little help from friends Johnny Marr and Neil Finn on her sixth solo project.

ZIGGY MARLEY *Dragonfly* Chili Peppers John Frusciante and Flea heat things up on the reggae royal's latest.

4/22 **BLUE MAN GROUP** *The Complex* Dave Matthews, Tracy Bonham, and Dan the Automator all jam with the art-rock outfit.

EVAN DANDO *Baby, I'm Bored* After a seven-year recording hiatus, the former Lemonheads frontman releases his first-ever solo effort.

Tempted?

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THUG SHOT Havoc (left) and Prodigy

SINGLE FILE

Deep Impact

Years ago, a Queens hip-hop duo mustered up the perfect Mobb (Deep) mentality for Eminem's '8 Mile.' by GERMAIN LUSSIER

EMINEM MAY HAVE TAKEN home the Oscar for Best Original Song for "Lose Yourself," but that contribution to the *8 Mile* soundtrack wasn't the only tune that made the movie what it is. Queens rap duo Mobb Deep's 1995 street classic "Shook Ones, Pt. 2" not only opens the film and sets its tone, but is crucial to its climax. Yet this intersection of hip-hop history and film symmetry was nearly eradicated years earlier by a teenager dabbling in his mother's apartment. "I was gonna erase it," says Havoc, Mobb Deep's beat maestro, about his creation. "Sometimes, being an artist, you don't know how good your work is until somebody else is like, 'Yo, that's the s---.'"

Havoc's partner, Prodigy, added his lyrical menace to the beat, and "Shook Ones, Pt. 2," included on their sophomore album, *The Infamous*, became one of Mobb Deep's biggest hits. To this day it remains a club anthem. "That song is very important because now a lot of [hip-hop] is based on telling people they're not really gangsters, and that was one of the very first songs to do that," says Craig-G, veteran MC and consultant on *8 Mile*. "Every time someone heard it, it was like their face just lit up," Havoc remembers. "It just has that feeling: the eerie pianos, the deep bass, it's like war," making it ideal for a movie about battling, whether it's against other rappers, hardship, or fear.

Music supervisor Carol Fenelon, director Curtis Hanson, and Eminem collectively decided "Shook Ones, Pt. 2" would play over *8 Mile*'s opening credits. The trio agreed the track evoked the appropriate nostalgia for the period and lyrically underscored protagonist Rabbit's insecurities. To complete the character's arc, the song is reprised in the final battle. "I was thrilled we were using the same music, but it never occurred to me that [Eminem] was going to incorporate the chorus into his attack on Papa Doc. It was breathtaking," Fenelon said. "Where he said 'halfway crooks,' [the extras] sang along with him 'cause they knew exactly what the song was, and that's a pretty amazing thing."

Club DJ Mark Ronson concurs: "Still, to this day, if you're DJ'ing a party and you have any real hip-hop fans in there, as soon as they hear [the song's intro]—'To all the killers and the hundred-dollar billers'—people just f---in' lose it."

JOHN RICARD/RETNA

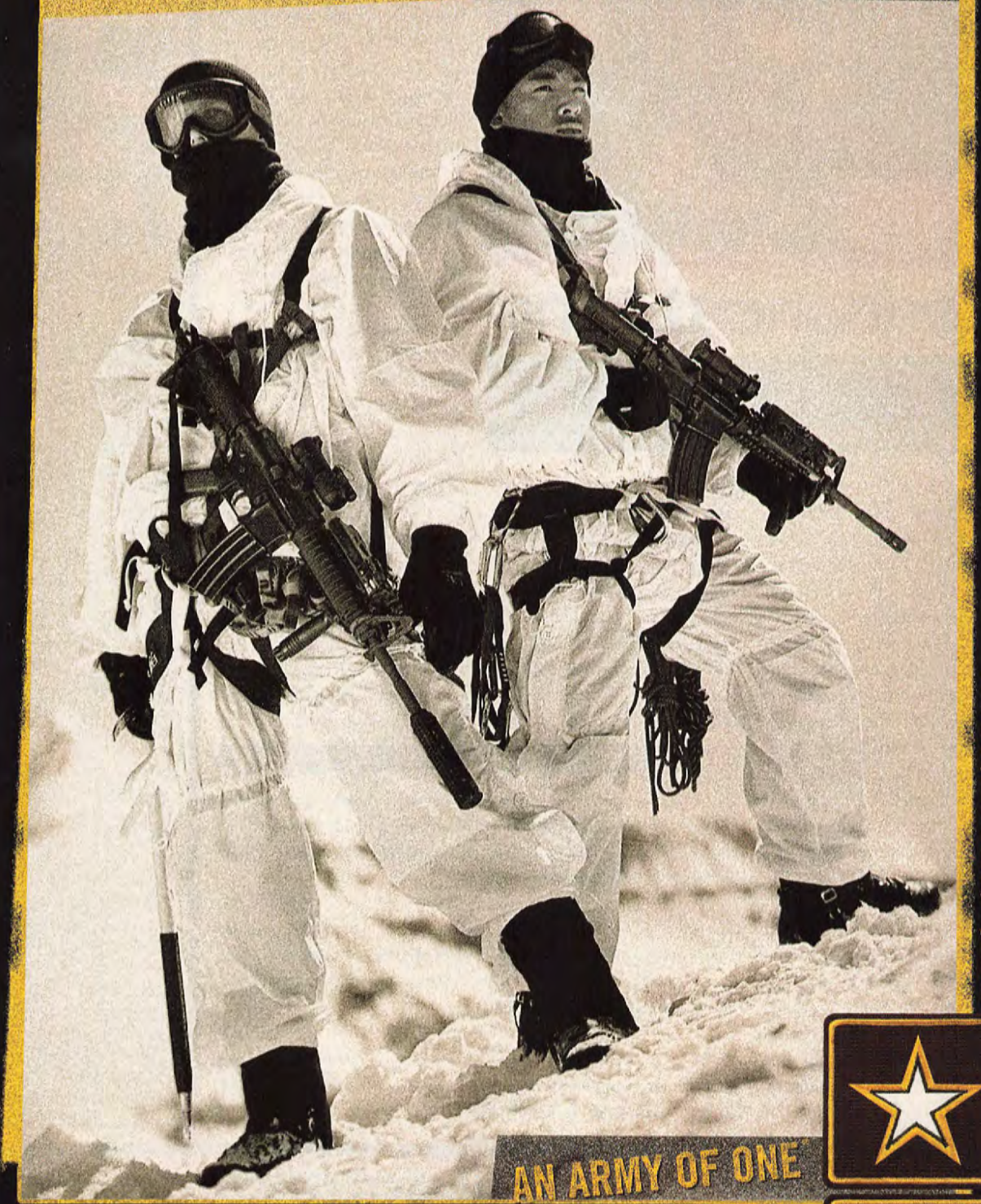
FAST FORWARD UPCOMING ALBUMS

4/22 **DEATH BY STEREO** *Into the Valley of Death* An album of hardcore love songs, including "I Wouldn't Piss in Your Ear if Your Brain Was on Fire."

MADONNA *American Life* Mrs. Ritchie's latest includes "Die Another Day," the controversial title track, and more of *Music* producer Mirwais' quirky tech-pop.

Staff Sergeant. **Anthony Leavitt.** Specialist. **Renny Sotero.** 10th Special Forces Group.

BEING A SOLDIER MEANS SOMEBODY'S ALWAYS GOT YOUR BACK.



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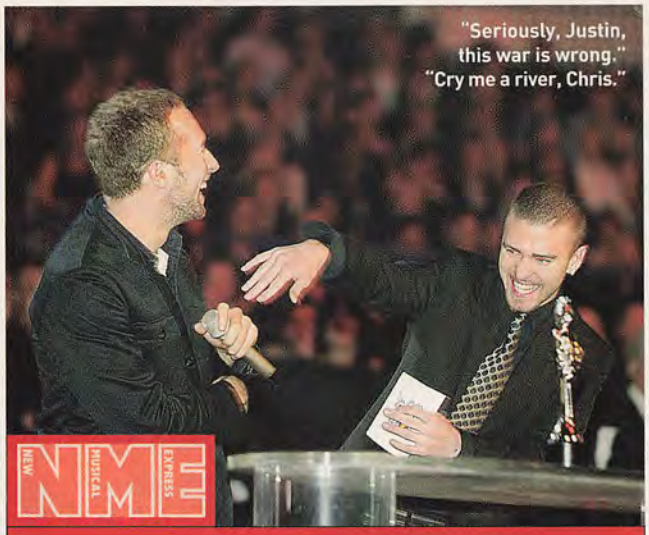


Londoncalling

What's new in the land of Radiohead, royals, and rugby? Once again, the editors of Britain's NEW MUSICAL EXPRESS whisk us their monthly report.

THESE DAYS BRITish prime minister Tony Blair has better things to do than hang around MTV studios. But on March 7, before the bombs dropped, that's exactly where he was, trying to convince Europe's youth that war with Iraq was a good idea.

Since 1995, when he courted the likes of Oasis, Blur, and Pulp at election time, Blair has, more than any other PM, attempted to sway the young electorate via their entertainment icons. Yet pop stars are ornery critters, naturally resistant to manipulation by squares. So far, it's been the mainstream, Blair-friendly stars who've been the most vocal *against* the conflict.

Ms. Dynamite (see page 8), a favorite of Blair's camp, appeared at February's antiwar rally in Hyde Park asking the PM, "How will you cope with the guilt and the sea of blood which will remain on your hands?" Coldplay's Chris Martin told the audience at the Brit Awards on Feb. 20 that "we are all going to die when George Bush gets his way." Blur's Damon Albarn and Massive Attack's 3-D have taken out two antiwar ads in *NME* in five months. The day Blair appeared on MTV, George Michael played *Top of the Pops* for the first time in 17 years to perform Don McLean's "The Grave" in protest. Lee Ryan of Blue, Britain's dopey but successful boy band, has written "Think of the People" (chorus line: "We don't want no world war sequel"). And, ugh, Robbie Williams has just penned "Happy Easter (War Is Coming)."

With the majority of the U.K. publicly opposed to the war, these stars aren't exactly sticking their necks out. Perhaps that's why our more left-field artists remain mostly silent—there's nothing as sexy as System of a Down's action group Axis of Justice. The British contingent of the One Big No antiwar concert in early March in London read like a who's who of carpet-slippers rock: Travis, Beth Orton, Paul Weller. In this company, perhaps the Überhip, truly iconoclastic thing would have been to come out in *favor* of the war. The Coral, the Kills, the Libertines, where were you when your prime minister needed you? —*Alex Needham*, NME *Associate Editor*

MORE THAN OKAY IN THE U.K.

FOUR TET • *Rounds* (Domino) Much admired by Radiohead (whom he's supported on tour), Kieran Hebden is a down-tempo electronica whiz who makes accessible, homespun, and very beautiful records. This is his third and best album.

JUNIOR SENIOR • *D-D-Don't Don't Stop the Beat* (Crunchy Frog) Junior Senior are a Danish duo whose sun-drenched debut single, "Move Your Feet," is currently duking it out with Christina Aguilera and Dannii (sister of Kylie) Minogue in the British top 3.

THE KILLS • *Keep on Your Mean Side* (Domino) A transatlantic duo preposterously naming themselves VV and Hotel, the Kills make nasty, cool blues—like the White Stripes with attitude and a hangover.

THE NEW CLASSICS

They do make 'em like they used to. Latter-day landmark discs worth latching on to.

ARTISTS Concrete Blonde **ALBUM** *Bloodletting* (1990) **AMPLE EVIDENCE OF GREATNESS** Having crafted two acrimonious albums from the glitz and grime of Los Angeles, these La-La locals turned inward to make a more intimate record out of their poignant personal dramas. Flirting with everything from speed-metal riffs ("The Sky Is a Poisonous Garden") to religious power ballads ("Tomorrow Wendy"), the tormented trio finally fully indulged their fascination with the macabre. Vocalist, bassist, and primary songwriter Johnette Napolitano channeled Wendy O. Williams, Chrissie Hynde, even Anne Rice, with a mix of anger, passion, and raw sexuality. **AWE-INSPIRING TRACK** "Caroline," Napolitano's haunting, heart-wrenching ode to an estranged friend, quickened the listless pulses of Blonde's notoriously nonchalant fan base. **LINGERING EFFECTS** After 1993's *Mexican Moon*, the band collaborated with Los Illegals for the Latin-rock *Concrete Blonde y Los Illegals* and Napolitano enjoyed mild critical success with outside projects. The core threesome regrouped for the overlooked 2002 studio album *Group Therapy*, which found them enlivened and once again in fine, fighting form. —*KR*

CHRIS MARTIN AND JUSTIN TIMBERLAKE: SUZAN/ALL ACTION/RETNA

FAST FORWARD UPCOMING ALBUMS

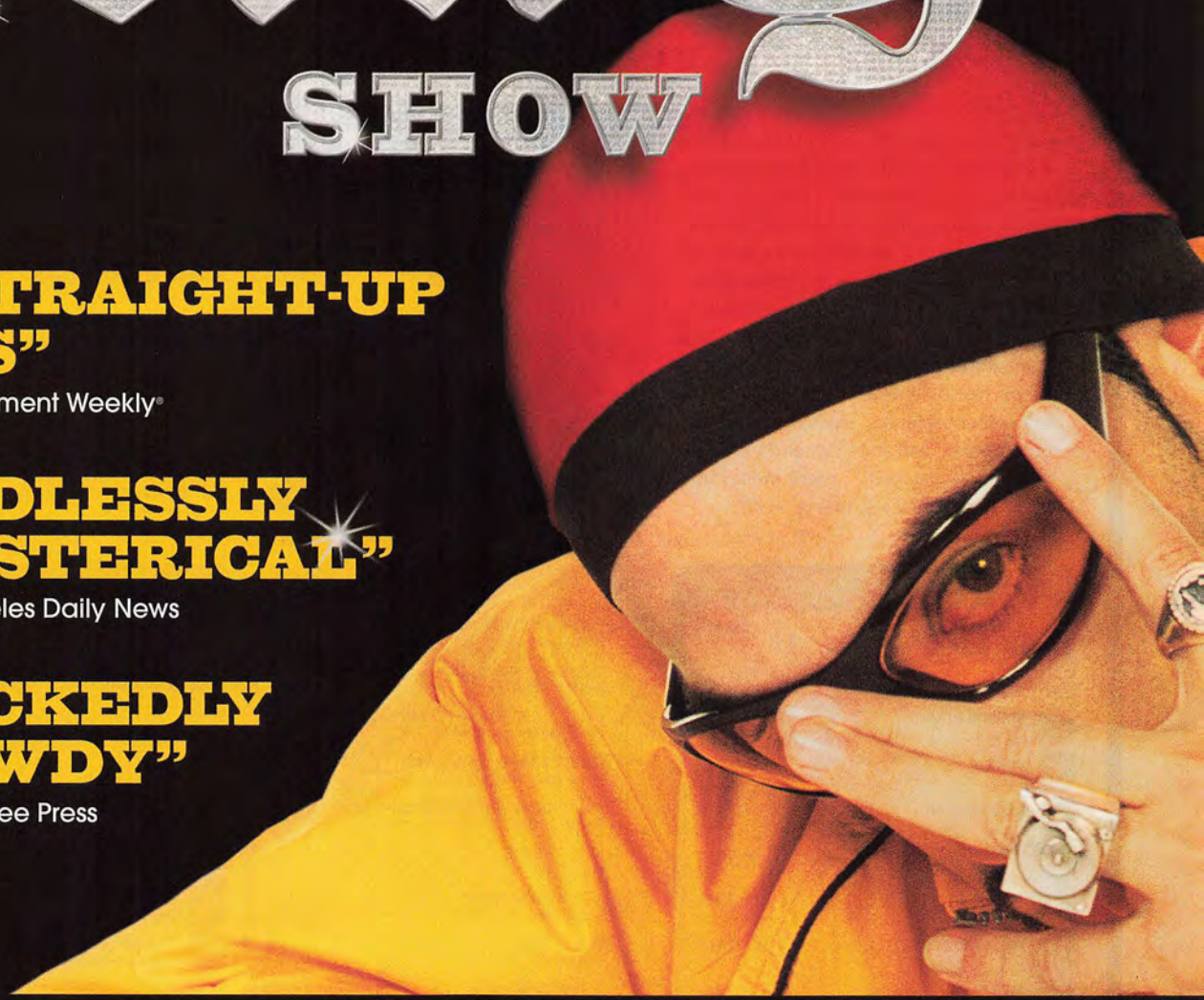
4/22 **VARIOUS ARTISTS** *Fame: The Original Soundtrack From the Motion Picture* The stars' careers may not have lived forever, but it looks like the music did.

COLLAGE ROCK ANSWERS (Clockwise from top left) Dinosaur Jr's *Green Mind*, the Walkmen's *Everyone Who Pretended to Like Me Is Gone*, The Band's *The Band*, Elvis Costello's *Brutal Youth*

WRITTEN BY Jason Adams, Rob Brunner, Carina Chocano, Neil Drumming, Will Hermes, Germain Lussier, Alex Needham, Joseph Patel, Kimberly Reyes, Michele Romero, Evan Serpick, Tom Sinclair

SEE IT ONE MORE TIME!

DA Ali G SHOW



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"ENDLESSLY HYSTERICAL"
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charts

Massive Attack moves all the way up, Norah Jones has come a long way, and Linkin Park is right where it belongs

CMJ's In-Store Play

1	100TH WINDOW Massive Attack *(Virgin)*
2	PIG LIB Stephen Malkmus and the Jicks *(Matador)*
3	YOU ARE FREE Cat Power *(Matador)*
4	GIVE UP Postal Service *(Sub Pop)*
5	SING THE SORROW AFI *(Nitro/DreamWorks)*
6	ELEPHANT The White Stripes *(Third Man/V2)*
7	ANTENNA Cave In *(RCA)*
8	UP THE BRACKET The Libertines *(Rough Trade/Sanctuary)*
9	DIAMONDS ON THE INSIDE Ben Harper *(Virgin)*
10	THE UGLY ORGAN Cursive *(Saddle Creek)*

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Top 10 Videos on MTV2

1	"SOMEWHERE I BELONG" Linkin Park
2	"HURT" Johnny Cash
3	"GET BUSY" Sean Paul
4	"LIKE A STONE" Audioslave
5	"SING FOR THE MOMENT" Eminem
6	"TIMES LIKE THESE" Foo Fighters
7	"IN DA CLUB" 50 Cent
8	"SWING, SWING" The All-American Rejects
9	"BRING ME TO LIFE" Evanescence
10	"GET BY" Talib Kweli

For the week of 3/24/03

KCEP (88.1 FM, Las Vegas) Top 10 Playlist

1	"EMOTIONAL ROLLERCOASTER" Vivian Green *(Columbia)*
2	"SAY YES" Floetry *(DreamWorks)*
3	"HOW YOU GONNA ACT LIKE THAT" Tyrese *(J Records)*
4	"MESMERIZE" Ja Rule featuring Ashanti *(Murder Inc.)*
5	"PERSONAL" Craig David *(Atlantic)*
6	"BREAK YOU OFF" The Roots featuring Musiq *(MCA)*
7	"BEAUTIFUL" Snoop Dogg *(Priority)*
8	"ALL I HAVE" J. Lo featuring LL Cool J *(Epic)*
9	"EXCUSE ME MISS" Jay-Z *(Roc-A-Fella)*
10	"MISS YOU" Aaliyah *(Blackground/Universal)*

For the week of 3/18/03

L2T on the Road: Los Angeles

DMC RECORDS Though L.A. was still recoiling from disco in 1984, Larry Saldano knew it was time to get the city dancing again. And with an abundance of 12-inches, turntables, club apparel, and listening stations, his store quickly became home base for area DJs. DMC stocks house, trance, ambient, techno, disco, and funk, but lately it's primarily hip-hop that pays the bills. Store manager Eric Murphy figures 50 Cent deserves his current spot at the top of DMC's best-seller list for his "catchy lyrics and excellent beats" and adds, "When 'In Da Club' dropped, it *dropped*!"...more money into Slim Shady's pockets, that is. —*KR*

1

1. "IN DA CLUB" 50 Cent *(Shady/Interscope)*
2. "THE JUMP OFF" Lil' Kim *(Atlantic)*
3. "ROCK THE PARTY" Benzino *(Elektra)*
4. FEB 2003 LP Lethal Weapon *(DJ promo only)*
5. FEB 2003 LP Top Secret *(DJ promo only)*
6. "EXCUSE ME MISS" Jay-Z *(Roc-A-Fella)*
7. "X GON' GIVE IT TO YA" DMX *(Def Jam)*
8. "DO THAT" Baby *(Cash Money/Universal)*
9. "BUMP, BUMP, BUMP" B2K featuring P. Diddy *(Epic)*
10. "BREATHE" Telepopmusik *(Capitol)*

For the week of 3/23/03

Pollstar's Top 10 Grossing Tours (Per-Show Average Gross)

1	BON JOVI	$986,441
2	PHISH	$837,623
3	GEORGE STRAIT	$726,461
4	CHER	$656,584
5	NEIL DIAMOND	$540,275
6	KENNY CHESNEY	$413,942
7	TOBY KEITH	$367,388
8	DAVID COPPERFIELD	$279,961
9	BILL GAITHER & FRIENDS	$223,331
10	DAVID GRAY	$200,297

For the week of 3/24/03

Amazon.com Top 10 Jazz Albums

1	COME AWAY WITH ME Norah Jones *(Blue Note)*
2	THESE ARE THE VISTAS The Bad Plus *(Sony)*
3	GOLD: ALL HER GREATEST HITS Ella Fitzgerald *(Universal Jazz)*
4	IT JUST HAPPENS THAT WAY Mindi Abair *(Universal)*
5	DON'T KNOW WHY/LONESTAR/PEACE Norah Jones *(EMI International)*
6	KIND OF BLUE Miles Davis *(Sony)*
7	CAFÉ MONTMARTRE Stan Getz *(Universal)*
8	PHILLY STYLE Jeff Lorber *(Narada)*
9	RURAL RENEWAL The Crusaders *(Universal)*
10	THE MARSALIS FAMILY Wynton Marsalis, Branford Marsalis, Ellis Marsalis *(Rounder/PGD)*

For the week ending 3/22/03

VH1 Country Spins

1	"BEAUTIFUL GOODBYE" Jennifer Hanson
2	"BROKENHEARTSVILLE" Joe Nichols
3	"TRAVELIN' SOLDIER" Dixie Chicks
4	"BIG STAR" Kenny Chesney
5	"SHE'S MY KIND OF RAIN" Tim McGraw
6	"SIX O'CLOCK NEWS" Kathleen Edwards
7	"THERE'S NO LIMIT" Deana Carter
8	"THERE'S MORE TO ME THAN YOU" Jessica Andrews
9	"UP!" Shania Twain
10	"SPEAK" Nickel Creek

For the week of 3/10/03-3/16/03

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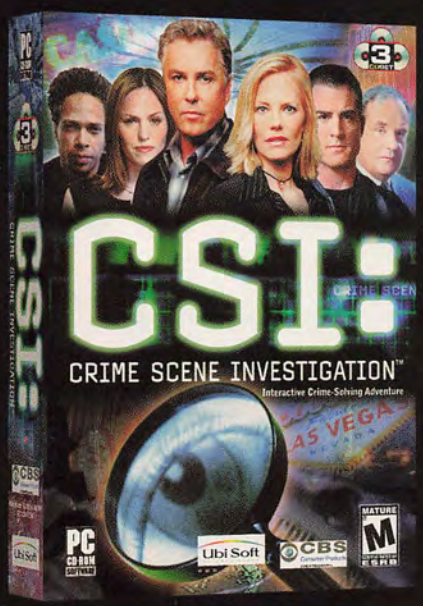

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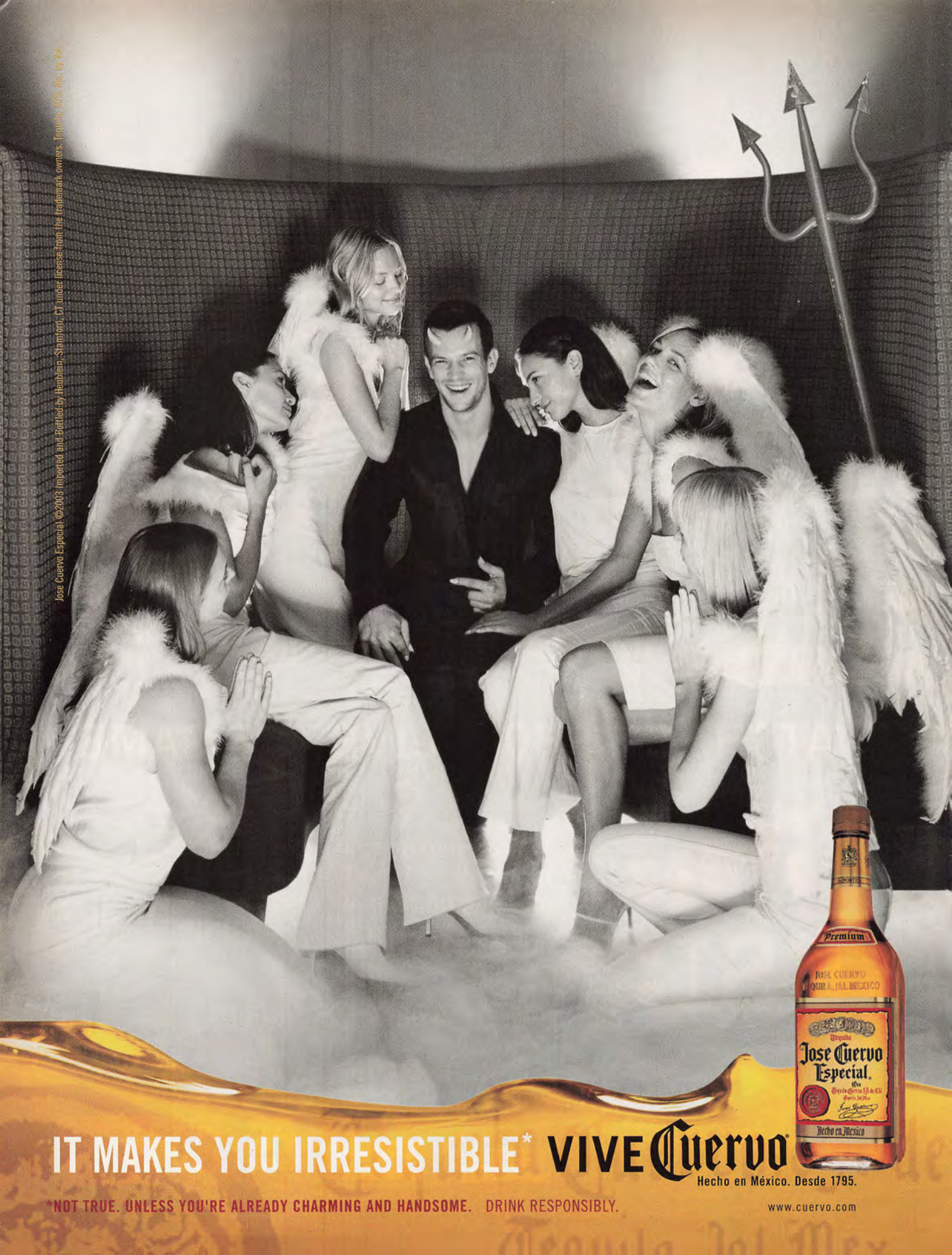

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86 So who did shoot J.R.?

87 What's the last name of Mel Gibson's *Mad Max* character?

- (A) Headroom
- (B) Riggs
- (C) Rockatansky
- (D) Wachowski

88 What was Motown's first single to make the top 10 on *Billboard*'s pop chart?

- (A) "Shop Around"
- (B) "Please Mr. Postman"
- (C) "Dancing in the Street"
- (D) "Come See About Me"

BONUS Who performed it?

89 Name three of the six main characters in *What's Happening!!*

90 Who is the voice of Sally on *Felicity*'s "Dear Sally" tapes?

91 List the following:
Lucille Ball's character's last name on *I Love Lucy*.

Lucille Ball's character's maiden name on *I Love Lucy*.

Lucille Ball's character's last name on *The Lucy Show*.

92 True or False The Munsters live at 666 Mockingbird Lane

EXTRA 5 POINTS Match the movie to its deadly weapon:

- A. Dressed to Kill
- B. Psycho
- C. The Texas Chainsaw Massacre
- D. I Know What You Did Last Summer
- E. Basic Instinct

LARRY HAGMAN: CBS PHOTO ARCHIVE; GIBSON: CAROLYN JONES/WARNER/KENNEDY MILLER PROD./MPTV; KERI RUSSELL: JOHN SEAKWOOD; BALL, *THE MUNSTERS*: PHOTOFEST; RAZOR AND ICE PICK: PHOTOGRAPH BY PHILIP FRIEDMAN; HOOK: CORBIS; KNIFE: JULES FRAZ /ZB/GETTY IMAGES; CHAINSAW: BURKE/TRIOLO/RETROFILE.COM

93 Match the movie title to the *Seinfeld* plot:

A. *Prognosis Negative*
B. *The English Patient*
C. *Rochelle, Rochelle*
D. *Schindler's List*

- [ ] 1 The one that causes Elaine to yell, "Die already!"
- [ ] 2 The one about a woman's "erotic journey from Milan to Minsk."
- [ ] 3 The one Jerry has to see twice.
- [ ] 4 The one Jerry and his date get caught making out during.

EXTRA 5 POINTS Identify the selected member of these duos:

A B
1 Which is Rob?

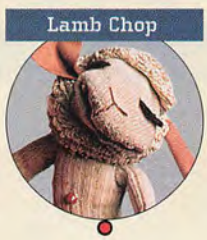
A B
2 Which is Ashley?

A B
3 Which is Hall?

A B
4 Which is Scully?

EXTRA 5 POINTS Connect the puppet to its tight-lipped ventriloquist:

Lester



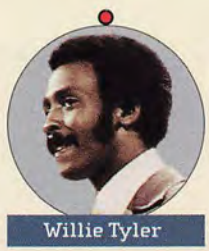
Lamb Chop

Bob

Madame

Shari Lewis

Wayland Flowers



Willie Tyler

Jay Johnson

94 What do Suge Knight and John Wayne have in common?

95 Who is...
The King of the World?

The Queen of Soul?

The Crown Prince of Darkness?

The King of Pop?

The Queen of Nice?

96 Name the six actors who have played Bond, James Bond in major feature films.

97 Who killed Laura Palmer?

98 In what Brooklyn disco do Tony Manero and his gang dance?

99 What's the name of the pork store where Tony Soprano and his crew do family business?

100 What was the last Beatles album ever recorded?

SEINFELD: BYRON CURE; MILLI VANILLI: MICHAEL PUTLAND/RETNA; THE ULTIMATE WARRIOR: LUMBI; PAUL & LINDA: LYNN GOLDSMITH/CORBIS OUTLINE; MADAME: GLOBE PHOTOS; LEWIS: PHOTOFEST; FLOWERS: GLOBE PHOTOS; TYLER: GLOBE PHOTOS; JOHNSON: EVERETT COLLECTION; KNIGHT: MICHAEL O'NEILL/CORBIS OUTLINE; WAYNE: PHOTOFEST; TWIN PEAKS: LYNCH/FROST

The Answers

How You Did

OVER 80 You aced this pop quiz, hotshot. Consider yourself a pop-culture savant.

BETWEEN 50 and 79 To paraphrase Jada Pinkett in *Scream 2*, you know your stuff. You must read ENTERTAINMENT WEEKLY. Only a few senior moments kept you from a top score. Study up for the sequel.

BETWEEN 25 and 49 Hey, it's not your fault you're not old enough to remember Elton John crooning "Philadelphia Freedom" or so old that your idea of *The Real World* is watching C-SPAN. But you might want to check out VH1 Classic and add TV Land programming to your TiVo.

BELOW 25 You clearly took William Shatner's *SNL* speech to heart and got a life. While we envy you, you just won a scholarship to Pop Culture Finishing School.

1 Three: Carol, Emily, Rachel

2 "(Sittin' on) The Dock of the Bay"

3 B, LL Cool J vs. Kool Moe Dee

4 C, Mariel Hemingway

5 "She saved the world—a lot"

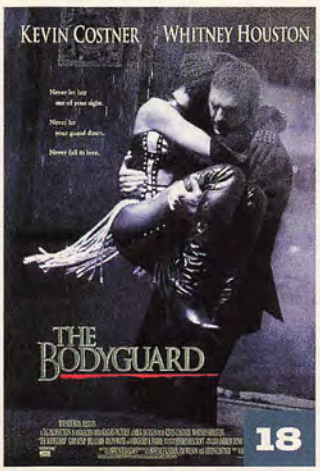
6 "...napalm in the morning" (as said by Robert Duvall in *Apocalypse Now*)

7 *American Gothic* (by Grant Wood)

8 B, Dan Rather

9 Bob Dylan

10 B, Billie Jean King



11 JOSHUA

12 A, Kristofferson, Cash, Jennings, Nelson

13 Country, bluegrass, and blues

14 John Wayne, Frank Sinatra, Christopher Lee, James Stewart (also acceptable is Leslie Banks, who starred in the 1934 version), Sean Connery, Tom Hanks

15 "Open the pod bay doors, HAL."

16 B, Chicago

17 The Peach Pit After Dark

18 *Queen of the Night*

19 The death of Buddy Holly

20 1: E; 2: B; 3: C; 4: A; 5: D

21 Bad Attitude

22 McMann and Tate **2-POINT BONUS** The Michael and Elliot Company

23 "Suicide Is Painless"

24 B, William Shatner

25 C, Willie Nelson **2-POINT BONUS** Patsy Cline

26 B, C, E, D, A

27 Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford, Joey Bishop

28 Sondra

29 *Smell the Glove*

30 Any three of the following actors: Henry Fonda, Lee J. Cobb, Ed Begley, E.G. Marshall, Jack Warden, Martin Balsam, John Fiedler, Jack Klugman, Edward Binns, Joseph Sweeney, George Voskovec, Robert Webber

31 An ended relationship

32 Andy Warhol

EXTRA CREDIT, 10 POINTS You do the math. 1: 5 years; 2: B, 6 million; 3: 50 mph; 4: four; 5: $3,000; 6: $600,000; 7: C, 8 minutes, 3 seconds; 8: 5x5+3=28; 9: seven; 10: bring pinky to mouth, 1 *meeellion* dollars

33 C, USS *Indianapolis*

34 Any three of the following: Dr. Dre, Eazy-E, Ice Cube, M.C. Ren, Yella

35 C, Britney Spears

36 A telephone

37 His right arm, his left eye, and both legs

38 *Anhedonia*

39 Fig Newtons

40 "Klaatu barada nikto"

41 Fallon, Steven, Adam, Amanda

42 *On the Waterfront*'s Terry Malloy (played by Marlon Brando)

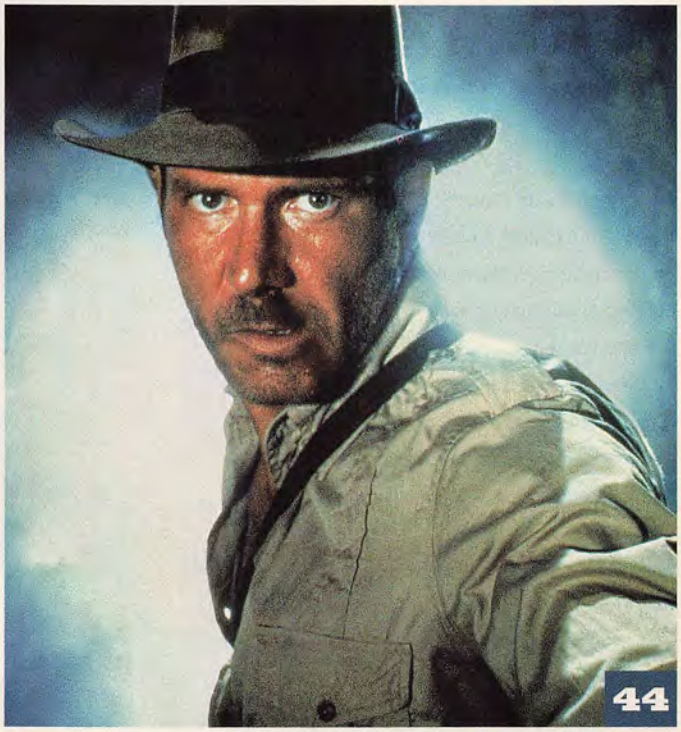
43 Davy Jones

44 A, the Ark of the Covenant; B, Shankara stones (sacred stones is also acceptable); C, the Holy Grail **2-POINT BONUS** Tom Selleck

45 Avery

46 B, Vidal Sassoon

47 *Midnight Cowboy*



pop quiz | answers

48 TV's *The Jeffersons*

49 Blondie's "Rapture"

50 Don Cornelius

51 A, Luca Brasi

52 The Who's Tommy, a.k.a. the Pinball Wizard

53 Jeannie

54 C, Robert Caldwell (Mark Harmon)

55 Pour water on her

56 B, all did soaps early in their careers

57 *The Alan Brady Show* **2-POINT BONUS** An ottoman

58 "Will you sleep with me tonight?" (but send us an e-mail if you can make heads or tails out of "gitchy gitchy ya ya da da...")

59 A character in the sci-fi film *Barbarella*

60 A, Red Hot Chili Peppers

61 New York (twice), L.A., San Francisco, London, Miami, Boston, Seattle, Hawaii, New Orleans, Chicago, Las Vegas

62 Charles Foster Kane (*Citizen Kane*)

63 Charlotte, Miranda, Samantha; Stanford; Aidan

64 A: *The Birds*; B: *North by Northwest*; C: *Psycho*; D: *Strangers on a Train*

65 A: 6; B: 4; C: 2; D: 5; E: 1; F: 7; G: 9; H: 10; I: 3; J: 8

66 "Heartbreak Hotel"

2-POINT BONUS "Suspicious Minds" (Smarty-pants who said "A Little Less Conversation," note that we asked for U.S. hits. "Conversation" was a No. 1 hit in the U.K. in 2002)

67 A, "You Can't Always Get What You Want" (The Rolling Stones)
B, "Old Time Rock & Roll" (Bob Seger)
C, "In Your Eyes" (Peter Gabriel)

68 David Caruso, Jimmy Smits, Rick Schroder, Mark-Paul Gosselaar

69 A, Elvis

70 *Twin Peaks*' Agent Dale Cooper (Kyle MacLachlan)

71 Randy

72 Knight Industries Two Thousand

73 A kinky sexual maneuver (performed by Stuart on Ann)

74 Peter Strauss (in case you were wondering, Nick Nolte was the poor man)

75 "I know."

76 Crosby: the Byrds; Nash: the Hollies; Stills and Young: Buffalo Springfield

77 E, all of them

78 False (she actually died of heart failure)

79 B, Curtis Mayfield

80 C, Sam's Piano

81 John

82 "Three's Company"

83 Bolander: Alive; Coffey: Dead; Mancini: Dead; Sifuentes: Alive; Kincaid: Dead; Shepherd: Dead; Blake: Dead

84 Frau Blücher **2-POINT BONUS** Horses whinnied

85 Nuclear testing

86 Kristin Shepard, played by actress Mary Crosby

87 C, Rockatansky

88 A, "Shop Around" **2-POINT BONUS** The Miracles (though Smokey Robinson is acceptable)

89 Any of these three: Dee, Dwayne, Rerun, Raj, Mama—and don't forget Shirley

90 Janeane Garofalo

91 Ricardo, McGillacuddy, Carmichael

92 False, it was 1313 Mockingbird Lane

EXTRA 5 POINTS Match the movie to its deadly weapon:
1: A; 2: D; 3: B; 4: E; 5: C

93 1: B; 2: C; 3: A; 4: D

EXTRA 5 POINTS Photo IDs: 1: A; 2: damned if we know—free point!; 3: B; 4: A

EXTRA 5 POINTS Match the ventriloquist to the puppet: Shari Lewis/Lamb Chop; Wayland Flowers/Madame; Willie Tyler/Lester; Jay Johnson/Bob (Note: Remember, no partial credit. You must get every answer to earn 5 points.)

94 Both their first names are Marion

95 James Cameron (Jack Dawson, played by Leo DiCaprio, is also acceptable), Aretha Franklin, Ozzy Osbourne, Michael Jackson, Rosie O'Donnell

96 Sean Connery, David Niven, George Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan

97 Her dad, Leland Palmer (while possessed by the demon Bob)

98 2001 Odyssey

99 Satriale's

100 *Abbey Road*

Want more? Test your skills in our online-only Pop Culture Quiz, www.ew.com or AOL keyword EW

(PREVIOUS PAGE) 44: PHOTOFEST; (THIS PAGE) 89: LYNN GOLDSMITH/CORBIS; 89: ABC PHOTO ARCHIVE

ADVERTISEMENT

WHERE BUZZ IS BORN

Party Mix

Entertainment Weekly's ninth annual **Oscar® Viewing Party at Elaine's** in New York City was once again the East Coast's coolest Academy Awards® bash. Our celebrity guests, from the worlds of entertainment and media, braved a huge press line before enjoying a gourmet meal and watching the Oscar show. Seen in the crowd: Tony Bennett, Julie Bowen, Candace Bushnell, Joy Behar, Joan Collins, and Scott Wolf.

Macy Gray and Ice T

Entertainment Weekly's Rick Tetzeli, Discovery Network's Chris Miller, Jamie-Lynn Sigler, and EW's Dave Morris

Alan Cumming, Chloë Sevigny, and Rufus Wainwright

Rose McGowan

Amy Carlson and Chris Noth among partygoers

On March 22 on the beach in Santa Monica, Entertainment Weekly and In Style joined forces at the **Independent Spirit Awards**. We hosted the event's Green Room where nominees, winners, presenters, and guests could relax and have a drink while surrounded by stunning photography of nominees past and present. Among the many stars who stopped in: Adrien Brody, Ray Liotta, Julianne Moore, John C. Reilly, Mark Ruffalo, Sissy Spacek, and Dennis Quaid.

The Green Room

Christina Ricci

Matt Dillon

Erika Christensen enjoying a hand massage

Jennifer Beal photographing Campbell Scott

Last month during the annual **Winter Music Conference** in Miami, Entertainment Weekly partnered with **Warner Bros. Music** for an exclusive listening party. The event, sponsored by **Nestlé Crunch Assorted Minis** and **Nvidia**, was held at the posh Sagamore Hotel, where partygoers grooved to mixes by special guest DJs Felix Da Housecat and Peter Rauhofer, and to songs from Madonna's upcoming *American Life*.

Nestlé CRUNCH Assorted MINIS 4 FLAVORS!

NVIDIA.

Warner Bros. Records' Orlando Puerta, DJ Peter Rauhofer, and Bacardi's Gordon Chisholm with EW's Andrew Davis

EW 2002 IT List honoree DJ Felix Da Housecat.

Partygoers at the Sagamore Hotel

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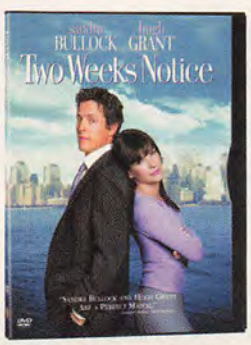
Buzz Cuts



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Special gift with with purchase at participating **Polo Jeans Co.** retailers!

Make a $75 men's or women's Polo Jeans Co. purchase starting April 24th and receive a copy of *Two Weeks Notice* on DVD.*

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Go to POLO.com for store information.

Two Weeks Notice is available on DVD & Video on April 29th.

*While supplies last. Customers will receive a mail-in voucher upon purchase from store personnel for DVD redemption (DVDs available starting 4/29). Promotion runs 4/24-5/8.

The Independent Film Festival of Boston will showcase a collection of artistic, innovative, and entertaining films in the city's historic Somerville, Brattle, and Coolidge Corner art house theaters. The festival comes complete with informative panels, a prestigious awards ceremony, and parties at the hippest nightspots in town, bringing the cinema experience to a new level. May 1-4, 2003. Tickets and passes on sale now.

PR

OPHET STATEMENT

Listen to what the man says: DON DeLILLO, the rarely interviewed author of 'Underworld' and the new 'Cosmopolis,' takes the cultural pulse

by Chris Nashawaty

photograph by Len Irish

NOTORIOUSLY PRESS-SHY AND SOMETHING OF A MASTER WHEN it comes to interpreting the tea leaves of our times, Don DeLillo has been painted as a cross between J.D. Salinger and Nostradamus. And while the first part may be an exaggeration—after all, he did agree to talk to us—the second still seems dead-on. In novels like *White Noise*, *Libra*, and *Underworld*, DeLillo grapples with Big American Themes and still manages the trick of telling us what we know, somehow before we know it. His latest novel, *Cosmopolis*, takes the New Economy into its crosshairs just as we're feeling most fleeced and hungover. We sat down with the author to discuss the agony and ecstasy of writing, his old typewriter, and the psychic inevitability of America's latest war.

EW You don't do a lot of interviews...

DeLillo Correct.

EW Is it because, as someone who writes about our culture, you don't want to be submerged in its celebrity swirl?

DeLillo It's not a strategy so much as a personal disinclination. I must have done about two and a half interviews in my life until *Libra*.

EW Do you think authors are prescient about the culture? People drew parallels between your novel *Great Jones Street* and Kurt Cobain's suicide. And you have written a lot about terrorism...

DeLillo I don't think anyone is prescient. What artists sometimes do is see things a little sooner than other people see them, that's all. I was in Greece in the late '70s and early '80s and [terrorism] was everywhere. It didn't have that powerful of an effect on [Americans] because it was happening far away.

EW *Cosmopolis* seems the opposite of a prediction. It's a look back at our recent stock-market implosion, in which a 28-year-old billionaire in the back of a limo loses his fortune in one day while stuck in traffic.

DeLillo When I started writing the book all I knew was, a man is traveling crosstown, and in the next split second I knew the trip would take him all day. As the idea developed it began to occur to me that this would be the last day of a particular era. And that's why I set the book in the spring of 2000. The culture was seething with money. Chief executive officers became global celebrities and the Dow kept climbing and the Internet kept getting swifter.

EW *Underworld* begins with the sentence "He speaks in your voice, American, and there's a shine in his eye that's halfway hopeful."

DeLillo Yeah, it's the last thing I wrote.

EW What do you mean?

DeLillo I had a manuscript that was 1,400 pages and I thought, Well, I need something a little more spacious for a first sentence. I must have 20 pages of first sentences. Pages and pages. I eventually got on the right track. But then getting the right words took another enormously long time because I was uncertain about it. And part of me just went, "F--- it! There it is."

EW You're always called a "very American writer" who tackles "great American themes" like baseball, the Cold War, and the JFK assassination. What do you think about what's going on in America right now?

DeLillo I take sort of a curious slant on the current crisis, which is, of course there are geopolitical reasons for doing what we're doing and there's even sort of altruistic self-interest and there is our need for anticipatory self-defense. All understandable. But I also think that there's a drive rooted in the connection between power and technology that is irresistible for this particular administration. Think about how long American power has been frustrated.... All those years when the exercise of power would have meant terrific retaliation because of the Cold War. Now I don't think this administration can resist a kind of psychic need to exercise power. And I think they were looking for, after September 11, a genuine territorial entity—a nation, a country with borders, and with an army that had uniforms. So now we *have* an identifiable enemy.

EW There's a line in *Mao II*: "I'm a sentence maker, like a donut maker only slower." Do you find writing a chore? Painful? Joyful?

DeLillo I find it all of those. I felt that when I was writing *Underworld* I rediscovered the pleasure of writing. It was almost a visceral feeling. And that reminded me that writing fiction doesn't have to be one extended torment. Well, it never really was—that's a hyperbole that novelists invent. But it's also a deep secret that writers experience pleasure when they work. It's something novelists don't want you to know. They don't even want each other to know it.

EW Do you still work on a typewriter?

DeLillo Yeah, absolutely. It's an old Olympic portable. I like the physical immediacy of it. It's very sensuous—it's the sense of the hammer striking a page and the alphabetic units being formed. To me, it's almost like a two-dimensional sculpture.

EW You've written 13 novels and your first was published in 1971. How do you feel the book business has changed since you started out?

DeLillo As the movie business becomes more like the merchandising industry, the book business becomes more like the movie industry. There's more pressure. I think it's very difficult to be a young writer today. I fear that young writers, after one or two books, will disappear the way young film directors do.

EW You were in advertising before you wrote your first novel. If you didn't get the chance to write a second, what would you have done?

DeLillo I would've written a second one. Chance or not. ■

HAIR AND MAKEUP: MICHELLE CEGLIA/J GROUP

Don't Try This at Home

When TLC's 'Trading Spaces' goes Hollywood, the ratings are prettier than the results. by Lynette Rice

SARA RUE HASN'T EVEN EXCHANGED KEYS WITH *LESS THAN Perfect* costar Andy Dick and she's already upset by what *Trading Spaces* did to her home.

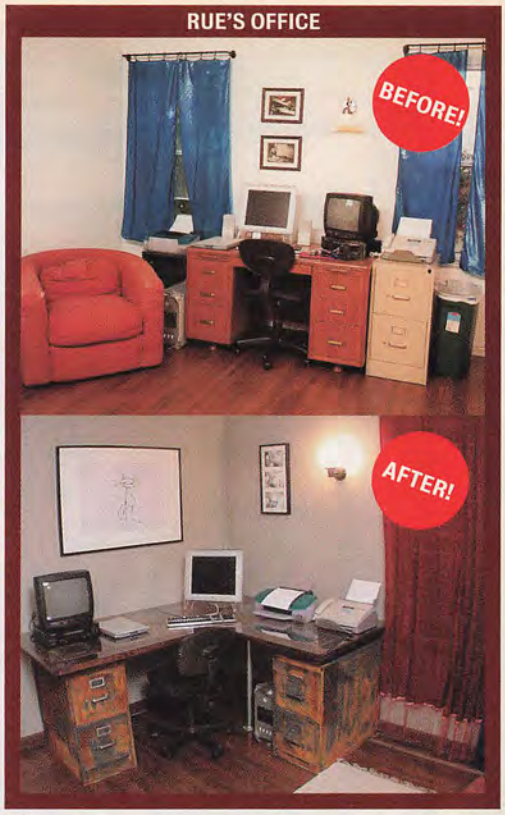
Somebody left the door open and her dog has disappeared.

"Biscuit!" Rue yells frantically, before jumping in her black SUV to comb the trendy L.A. neighborhood just south of the La Brea Tar Pits. "This is a new one," mumbles executive producer Denise Cramsey, who reluctantly joins her crew in the foot search. Fortunately, an all-points bulletin for the Pomeranian-Chihuahua mix isn't necessary: *Trading Spaces* designer Genevieve Gorder—who is about to build a new home office for Rue—discovers Biscuit moments later in a neighbor's backyard.

"I was like, 'Oh, my God, is this a sign of how the weekend was going to go?'" Rue says. "And then I thought, 'Well, Genevieve found my dog, so maybe this is a sign of good things.'"

For *Trading Spaces*, it will be. For Rue, not so much (more on that in a moment). Unless you've been living under a rock, or in a poorly designed den, you've heard of TLC's three-year-old hit that gives neighbors two days (and $1,000) to redesign rooms in each other's abodes with the help of overbearing designers and a hottie carpenter. (No peeking!) And the latest tweak on the *Spaces* format—celebrity editions—has paid off big time. The first, featuring Dixie Chick Natalie Maines in April 2002, nabbed record ratings. Not that *Trading Spaces* needs gimmicks; the Saturday-night premiere averages 6.4 million viewers a week, which means it pulls a larger audience than such broadcast faves as *Gilmore Girls*.

"The celebrity edition takes our challenge of trading rooms and kicks it up a notch," says Cramsey, who jumped at the chance to feature the ABC stars for an April 13 episode. (It'll run with anoth-



***SPACE* INVADERS (1) *Less Than Perfect*'s Dick offers his mug, but not muscle, to costar Rue's office makeover and (2) canoodles with Gorder while Livingston deals with more pressing matters; (3) Rue wants to lend a hand, but Yip has other plans; (4) host Paige Davis keeps an eye on hunky carpenter Ty Pennington**

er celebrity edition featuring *7th Heaven*'s Jessica Biel and Beverley Mitchell). "These are people who have the money to decorate themselves. For them to let us in the door is really something."

But even TV stars can be obsessive fans, as Rue was of *Spaces*: "I had my manager call and see if they ever did celebrity episodes," she says. Dick, however, had to be persuaded to give over a room in his nearby Spanish-style duplex to a show he'd never watched. "My first reaction was I didn't want them to touch my house," says Dick. "But Sara loves the show, and more importantly, the president of ABC loves the show. So I guess that means I ought to do it, huh?"

He became more convinced that Rue could use *Spaces*' help when he took a gander at her home office—a small room with white walls and blue curtains covering the windows. "It was just a potpourri of crap," says Dick. Rue was equally disdainful of Dick's tiny kitchen. "It was really dirty," she says. "Our kitchen hasn't been redone either, but it's not like there are things *growing* in it."

Not that Rue actually did a ton of scrubbing. One of the dirty secrets about the celeb editions (*Spaces* idealists may want to skip ahead to the next paragraph) is that the stars don't do the home improvement work. Designer Vern Yip laid the fancy terra-cotta-style tiles on Dick's kitchen floor, while a bleach-blond man who likes to wear sack dresses sewed the curtains, pillows, and slipcovers.

"They wanted us to do stuff like paint, but then they didn't have us do anything else," says Rue. "We didn't sew. We didn't tile. It was sort of like it was inconvenient for us to work." Dick, on the other hand, thought *Spaces* demanded far too much of him. "I thought I was going to be on camera, talk a little, and then go home and relax or whatever. But look at me! I've got paint all over me!" (To be fair, most of that was from a paint fight with his *Spaces* partner in crime, Lacy Livingston.) Other than a brief art project in which he inexplicably drew pictures of cat poop, Dick hardly did anything at all. "He would keep disappearing on us to get coffee, veggie sandwiches, make a cell-phone call," sighs Cramsey.

Rue pulled a disappearing act too, but not out of laziness. Shortly after the "reveal"—that moment when homeowners are reunited with their redone rooms (and occasionally burst into tears)—Rue retreated to her bedroom and wouldn't talk to anyone. "It feels like there's been a death in the family," Dick whispered.

Later, she still can't contain her displeasure—although, remarkably, it's not Dick's renderings of feline feces or the massive desk built out of old doors that vexes her. "I told them no gray, no black, no brown! Andy gets this beautiful, grown-up stunning kitchen and I get a teenager's opium den. Literally, it's like Osama's hangout, an Afghan prison." Leave it to a celebrity to be melodramatic. ■

PHOTOGRAPHS BY GAIL ALBERT HALABAN

***BOOTH* DECAY** Farrell's publicist is the target of a killer's mind game

Bad Connection

Even an intense Colin Farrell gets hung up by the convolutions of the frenetic sniper thriller *Phone Booth*. by Owen Gleiberman

YOU HARDLY HAVE TO be a New Yorker to notice how fake New York City looks at the movies these days. The sidewalks are real, the stock tickers are real, and so are the Times Square chain stores, but the moment you actually watch a scene in a movie like *Ransom* or *Spider-Man* or *How to Lose a Guy in 10 Days*, you're confronted with a concrete landscape so clean and airbrushed it might as well be Toronto (which, in fact, it probably is) or the setting for a musical (which, in the next few years, it probably will be). **Phone Booth**, directed by Joel Schumacher (*Falling Down*) from a script by the veteran cult B-movie darling Larry Cohen (*It's Alive*), was shot mostly in Los Angeles, and it offers what may be the most prefab, hey-this-is-just-a-prop New York street sets since *Eyes Wide Shut*. Yet the film, paradoxically, is drenched in nostalgia for the squalid, festering combat zone of pre-'90s Manhattan—the sociopathic scuzzpit where anything can happen, and does. It's an energetic stunt of a movie, and it wants to make us sweat like it's 1974.

Phone Booth
STARRING
Colin Farrell
Forest Whitaker
20TH CENTURY FOX
RATED R
80 MINUTES

Early on, there are documentarylike shots of street-corner rappers and people barking feverishly into cell phones, and you feel as if you're getting a raw dose of the newly teched-out jungle. Moments later, the camera lasers in on one of the local animals, Stu Shepard (Colin Farrell), a hyperkinetic media publicist in a raspberry shirt and black suit. With the help of one of those endless, choreographed traveling shots that are meant to impress us with a filmmaker's immediacy, we follow Stu as he flatters a restaurant owner, tries to finesse one of his clients into the pages of *What's Up?* magazine, and promises four Britney Spears tickets to a cop in exchange for a gossip tidbit, which he promptly phones into the *New York Post*'s Page Six.

Stu, who natters on in the sort of Bronx Italian accent that's part threat and part whine, might be a modern-day version of Tony Curtis' Sidney Falco in *Sweet Smell of Success*, except

CHRISTINE LOSS

that Curtis' pleading sleaze was, in 1957, a real novelty. At this point, Stu comes off as such a familiar archetype that he looks like he should have his own reality show on E! Before long, he ends up at an old-fashioned Bell Atlantic phone booth—the last one in midtown, it turns out—in order to make a ritual daily call to his favorite client, Pamela (Katie Holmes), an ingenue he has a big crush on. Shortly after he's finished, the phone rings, and the insinuating voice at the other end engages Stu in a hostile, accusatory dialogue that culminates with a simple, taunting threat: "If you hang up, I will kill you."

For the remainder of *Phone Booth* (the film is only 80 minutes long), Colin Farrell stands in that booth, sweating and yapping, hurling obscenities at the peep-show strippers who want to use the phone as he tries to outtalk his mysterious sniper-interrogator, who is fixing him at rifle point from some hidden location across the street. The cops arrive, then the media, and then Stu's wife (the lovely Radha Mitchell). The situation sounds sinister, except that those sex-club workers are like costumed extras who've come through a pre-Giuliani time warp, and the moment we hear the phone stalker, it's clear that we're not in reality at all but in Movie Land.

The invisible terrorist, who knows everything there is to know about Stu, is played with a honey-dipped voice of deep, unctuous theatricality by Kiefer Sutherland (off camera), who sounds as if he's doing a cross between HAL in *2001* and the omnipotent creep in *Scream*. He forces Stu to make confessional calls to his wife and starlet client, owning up to his adulterous fantasies. But even as Sutherland speaks his words with oily gamesmanship and then laughs, laughs, *LAUGHS!*, we never get the feeling that the caller is much more than a device. In effect, he's the deranged Voice of God, a petty hero's petty conscience paying a *Twilight Zone* visit.

The release of *Phone Booth* was delayed due to the Washington, D.C., sniper case, and since the picture was shot well before Colin Farrell was a star, it will probably prove to be one of the rare instances when a movie gains in commercial value by sitting on the shelf. Schumacher keeps his camera in a state of high agitation, bumping and swirling around the spectacle of Farrell's motormouth frenzy. Slippery and defensive, with panicky eyes and a touch of beard accenting his chin, Farrell jabbers and implodes, his thick black hair growing meticulously disheveled. He has the intensity to play two conflicting states at once—cockiness and anxiety—and the flow of the movie is in watching the former give way to the latter. It's a rather predictable arc. Stu, to be sure, receives his comeuppance, but for all the coiled skill of Farrell's performance, the character remains a frantic, one-note hustler who gets no more interesting to watch as he unravels. *Phone Booth* fancies itself a kind of *Dog Day Afternoon* in miniature, but the difference between this movie and the films of the '70s Manhattan inferno it's so desperate to emulate is that no one back then labored under the delusion that an audience would gaze with shock and awe upon the hollow sins of a publicist. **B–**

ReelWorld

News From Hollywood BY NICHOLAS FONSECA

BRODY

» DOUBLE TALK He may have planted his lips on **Halle Berry**, but Oscar winner **Adrien Brody** also knows how not to use them at all. In the low-budget indie *Dummy*, Brody plays Steven, a geeky suburbanite—still living at home with his parents and sister (**Illeana Douglas**)—who quits a sales job to pursue his passion: ventriloquism. The role didn't exactly require *Pianist*–level Method prep, but Brody still felt challenged. "You have so much to tackle when you're being a ventriloquist and acting in a scene," Brody tells EW. "You have your dialogue and the dummy's dialogue. The manipulations of the eyes, mouth, and head have to be perfectly in synch." With dummy in tow, Steven attempts to woo a lady friend (**Vera Farmiga**) and is instead served a restraining order. Unsurprisingly, writer-director **Greg Pritikin**—who says meeting Brody was a mutual "love-at-first-sight experience"—isn't having any problems attracting potential distributors: Screenings in L.A. and New York just days after Brody's Academy Award victory were packed.

» BERRY SCARY Brody's smooch partner just arrived in Canada to film the Warner Bros. thriller *Gothika*, being helmed by director and sometime actor (best known as **Audrey Tautou**'s amour in *Amélie*) **Mathieu Kassovitz**. "It's a cross between *The Ring* and *The Sixth Sense*, a ghost story that's also a psychological thriller," Berry says. She plays a psychiatrist who wakes up in her workplace—a mental hospital for female murderers—to be told by a doctor (**Robert Downey Jr.**) that she's axed her husband to death. Is she in fact a psychiatrist? Or a murderous mental patient suffering from delusions? Reluctant to reveal plot tidbits, Berry will only say, "She struggles to figure out how the hell she got there and what she did. That's why I love it! It's creepy! Creepy!" *(Additional reporting by Scott Brown and Hillary Atkin)*

HALLE STORM Berry goes *Gothika*

BRODY: JEFFREY MAYER/WIREIMAGE.COM; BERRY: DAN MACMEDAN/WIREIMAGE.COM

THICK AS THIEVES Kukhianidze's gamine teen and protective mentor Nolte

Nick at Night

As a world-weary burglar, Nick Nolte faces his demons in Neil Jordan's stylish yet lackluster *The Good Thief*

NICK NOLTE, AT 62, HAS A face that's past leathery. It's like a crumbly piece of parchment, a road map on which the valleys of sin threaten to blot out the rest of the landscape. That hellion mug, with its furrows and hollows, is creased by far too much living, and so is Nolte's voice, a low and lilting whiskey rasp that doesn't speak the words so much as singsong them into bitter mush, like Tom Waits without the piano chords.

In Neil Jordan's **The Good Thief**, Nolte plays a professional burglar and gambler named Bob Montagnet who also happens to be an unapologetic heroin addict. Bob, an American living in Nice, is the complete gutter romantic. We know this because Nolte gets to growl out a lot of existential film-noir pensées such as "Always play the game to the limit—damn the consequences!" At the beginning, the camera prowls a strip joint, the dank bar bathed in a sexy smear of blue and pink neon, and Nolte, stirring up trouble at the backroom card table, commands authority. At the same time, he has done this weary, ravaged-nobility routine once too often, and the dialogue is so self-conscious that watching his performance is a bit like biting into an egg that's been hard-boiled...twice.

Jordan has taken *Bob le Flambeur*, Jean-Pierre Melville's satiny little French safecracking thriller from 1955, and remade it by frosting it with so much underworld atmosphere and "character" that the heist is now effectively in the background. Bob may be killing himself with junk, but he's still a chivalrous old dog. It doesn't take him long to become the protector of Anne (Nutsa Kukhianidze), a slinky Russian teenage gamine with a Dorothy Hamill haircut and an attitude of ironic precocity that's not nearly as charming as it's meant to be. It's partly to help Anne that Bob handcuffs himself to his bed, kicks his junk habit, and goes in for one last score: lifting 20 priceless paintings from a Monte Carlo casino the night before the Grand Prix. How will he do it? By *pretending* to rob the money vault.

The Good Thief
STARRING
Nick Nolte
Nutsa Kukhianidze
FOX SEARCHLIGHT
RATED R
109 MINUTES

The Good Thief is a movie rife with extravagant gestures. Bob's hands-off attitude toward Anne is a rerun of the chaste mentor relationships in Jordan's far richer *The Crying Game* and *Mona Lisa*, and Bob tells the tale of how he won the Picasso painting on his garret wall by betting Pablo himself on a bullfight in 1969. To bankroll the robbery, he'll even sell that prize painting—damn the consequences!

The trouble with all this is that it's thin movie tinsel that, while lovingly polished, never becomes more than tinsel. *The Good Thief* has a glib stylishness (the rapid freeze-frames at the end of scenes signify...nothing), yet it lacks a blast of reality to balance its fable. Bob's crew of multiculti lackeys is weirdly colorless, and the heist has been staged with such random informality that it's less clever than baffling; it never generates the devious clockwork pleasures of a movie like Soderbergh's *Ocean's Eleven* or the original *Bob le Flambeur*. Jordan may think that he's transcending the genre, but there's got to be more to a haunted romantic dream than Nick Nolte's aura of honorable wreckage. **B–** —*OG*

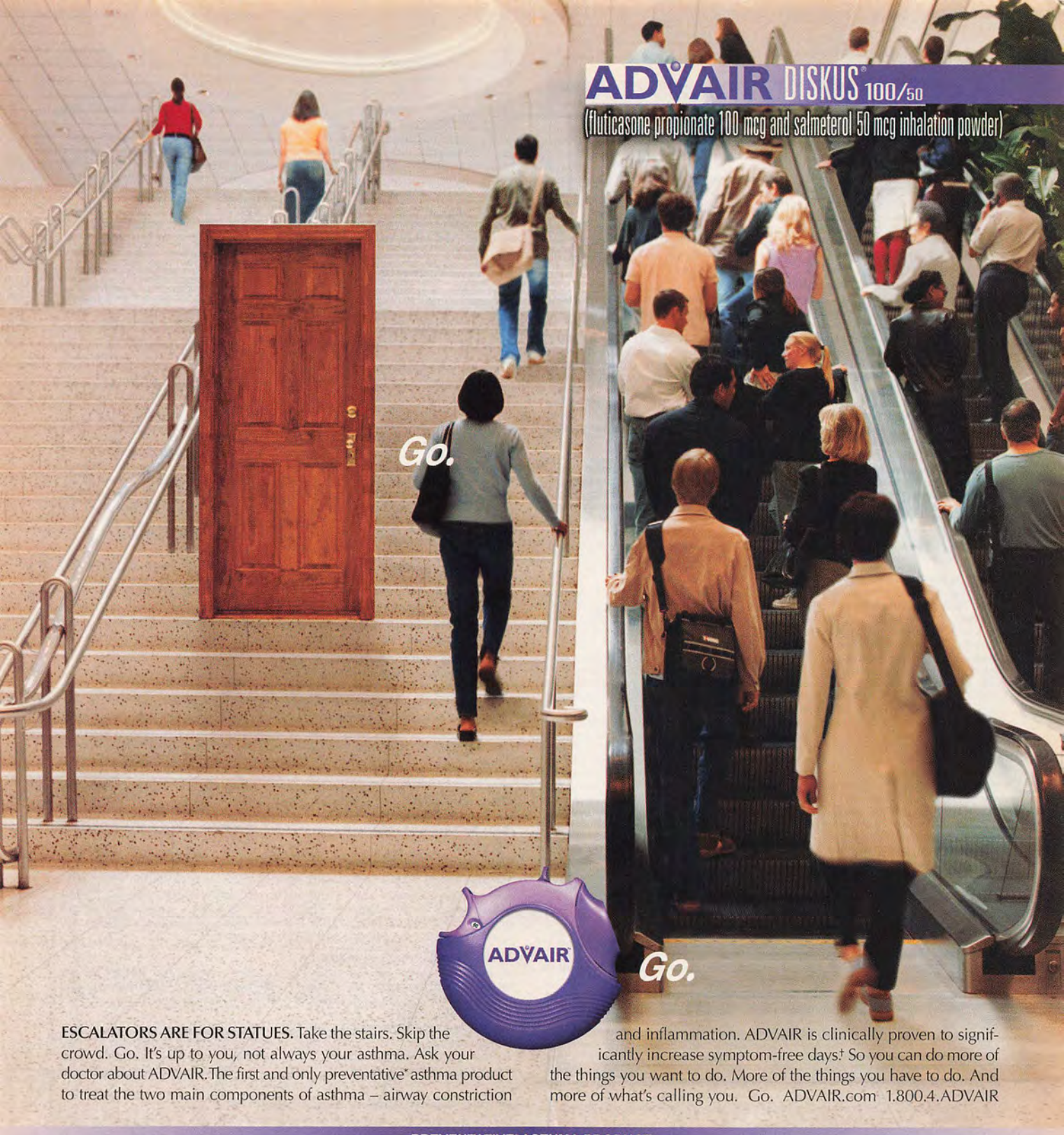
DAVID APPLEBY

CRITICAL MASS

Here's how a sampling of critics from across the country grade 10 current releases.

	JAMI BERNARD N.Y. Daily News	MIKE CLARK USA Today	JOANNA CONNORS Cleveland Plain Dealer	ROGER EBERT Chicago Sun-Times	RITA KEMPLEY Washington Post	LIAM LACEY Toronto Globe and Mail	MICK LASALLE San Francisco Chronicle	TODD McCARTHY Variety	CARRIE RICKEY Philadelphia Inquirer	RENE RODRIGUEZ The Miami Herald	ENTERTAINMENT WEEKLY	CRITICS' AVERAGE
Agent Cody Banks	—	—	B–	C+	C	C	C+	C+	D	—	C+	C
Basic	—	C	B	D	D	C	C+	C–	C–	D+	D	C–
Bend It Like Beckham	B–	—	—	B+	A–	B	C+	—	A–	B+	A	B+
Boat Trip	D	D	F	D	D–	—	C–	—	—	D–	F	D–
Bringing Down the House	B–	D	B–	C–	D–	B–	C–	C+	B–	C	C	C
The Core	D	D	C	C+	D+	D	B	C+	—	C–	C	C–
Dreamcatcher	F	F	—	D–	C–	—	F	F	B–	D–	C–	D–
Head of State	C–	—	B+	B–	C–	C+	B–	—	—	C	B+	C+
View From the Top	C–	C–	D	B–	C–	D	D	—	—	D	C	C–
Willard	—	C–	B–	C	D+	C	C+	—	—	B	B	C+

Critical Mass Movie Poll: Grade the movies yourself at ew.com (AOL Keyword: EW)



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PREVENTATIVE* ASTHMA PRODUCT

***ADVAIR won't replace fast-acting inhalers for sudden symptoms, and should be taken twice daily.**
ADVAIR should not be taken more than twice daily. People switching from an oral steroid, like prednisone, to ADVAIR, which contains an inhaled steroid, need to be especially careful. While adjusting to the switch, your body may not be as able to heal after surgery, infection, or serious injury. If you have heart or blood pressure problems, tell your doctor. Some people may experience increased blood pressure, heart rate, or changes in heart rhythm. See your doctor if your asthma does not improve. ADVAIR is for patients 12 and older.

†These results were experienced by people taking ADVAIR 100/50, compared with people taking either fluticasone propionate 100 mcg or salmeterol 50 mcg (inhalation powders) alone.

Please see important information on the following page.

ADVAIR® DISKUS® 100/50, 250/50, 500/50

(fluticasone propionate 100, 250, 500 mcg and salmeterol 50 mcg inhalation powder)

WHAT IS ADVAIR DISKUS?

ADVAIR is the brand name of a twice-a-day asthma product that contains two medications, fluticasone propionate and salmeterol. DISKUS is an inhalation device used to deliver ADVAIR. Fluticasone propionate, an inhaled anti-inflammatory belonging to a group of medicines commonly referred to as corticosteroids, works by reducing inflammation (swelling and irritation) of the airways. Salmeterol, a long-acting, inhaled bronchodilator belonging to a group of medicines commonly referred to as beta-agonists, works by helping to prevent bronchospasm (constriction of the muscles surrounding the airways). There are three strengths of ADVAIR DISKUS that contain 100, 250, or 500 mcg of fluticasone propionate per dose and each contains 50 mcg of salmeterol per dose.

What should I know before taking ADVAIR?

ADVAIR should not be used for relief of sudden asthma symptoms. Your doctor will prescribe a fast-acting inhaler (such as albuterol) to relieve sudden symptoms that may occur despite regular use of ADVAIR.

ADVAIR should not be used to treat a severe episode of asthma requiring emergency medical treatment.

YOU SHOULD NOT START TAKING ADVAIR IF YOUR ASTHMA IS BECOMING SIGNIFICANTLY OR RAPIDLY WORSE, WHICH CAN BE LIFE THREATENING. Serious respiratory events, including death, have been reported in people who started taking salmeterol in this situation, although it is not possible to tell whether salmeterol contributed to these events or if it simply failed to relieve the worsening asthma. In most cases these occurred in people whose asthma was rapidly worsening. They have also occurred in a few patients with less severe asthma.

If you are using your fast-acting inhaler more frequently or are taking more doses, it could be a sign that your asthma is getting worse. If this occurs, tell your doctor immediately. If you've been using a fast-acting inhaler regularly (e.g., 4 times a day), your doctor will tell you that this is no longer necessary once you are taking ADVAIR, and that you should use your fast-acting inhaler for sudden symptoms only.

WARNING: ADVAIR should not be used to switch from an oral steroid like prednisone to an inhaled steroid. People switching from an oral steroid to ADVAIR, which contains an inhaled steroid, need to be especially careful. Although inhaled steroids may provide control of asthma symptoms, while adjusting to the switch, your body is not as able to heal after surgery, infection (e.g., stomach flu), or serious injury. You should carry a warning card indicating you may need oral steroids during periods of stress or a severe asthma attack.

You should not take ADVAIR if you have had an allergic reaction to salmeterol, fluticasone propionate, or lactose in the past.

Important Safety Considerations with ADVAIR:

Sometimes patients experience unexpected bronchospasm right after taking ADVAIR. This condition can be life threatening, and if it occurs, you should stop taking ADVAIR and contact your doctor immediately.

In rare cases, people are allergic to ADVAIR. If you immediately experience choking, difficulty inhaling, rash, hives, itching, or welts on the skin, you may be having an allergic reaction. Stop using ADVAIR and contact your doctor immediately.

Salmeterol is a beta-agonist belonging to a class of drugs that can affect the circulatory system in some patients as measured by heart rate and blood pressure and/or cause symptoms like heart fluttering, chest pain, rapid heart rate, tremor, or nervousness. These symptoms are uncommon at the recommended dosage. If they occur, ADVAIR may need to be stopped. Changes may also occur in the electrocardiogram (ECG), although the importance of this is not known.

Your doctor may be cautious about giving you ADVAIR if you have heart disease, especially coronary artery disease, irregular heartbeat, or high blood pressure. ADVAIR should also be used with caution by people with seizures or overactive thyroid gland, and those who are unusually responsive to this class of drugs.

When given intravenously, albuterol, a drug with a similar chemical structure to salmeterol, can worsen diabetes. These drugs may cause low blood potassium in some people, which may lead to side effects like an irregular heart rate. Significant changes in blood sugar and/or potassium were rare in clinical studies with ADVAIR at recommended doses.

Taking steroids can affect your body's ability to make its own steroid-like hormones, which are needed during infections and times of severe stress to your body, such as an operation. Although much more common with oral steroids, these effects can be seen with inhaled steroids, especially when taken at higher than recommended doses. Inhaled steroids often permit control of asthma symptoms with less systemic side effects. Because patients' sensitivity to steroid side effects varies, talk to your doctor about using the lowest strength of ADVAIR for your asthma.

Tell your doctor if you have been exposed to or currently have chicken pox or measles. Chicken pox and measles, for example, can be more serious or even fatal in susceptible people taking corticosteroids.

Inhaled corticosteroids may cause a reduction in growth velocity. Talk to your doctor about using the lowest strength of ADVAIR for your asthma.

ADVAIR should be used with caution, if at all, in people with tuberculosis, herpes infections of the eye, or other untreated infections.

People taking ADVAIR may develop yeast infections of the mouth and/or throat that should be treated by their doctor.

If you have been switched from an oral steroid to ADVAIR, allergy symptoms, eczema, or arthritis may be uncovered. During oral steroid withdrawal, patients may experience joint/muscle pain, tiredness, or depression, even though their asthma symptoms may be the same or better.

In rare cases, people taking ADVAIR may develop serious conditions that often require oral steroid treatment. Symptoms can include rash, worsening breathing problems, heart complications, and/or a feeling of "pins and needles" or numbness in the arms and legs. These conditions are usually, but not always, associated with reduction/withdrawal of oral steroids following the introduction of ADVAIR. Although ADVAIR has not been shown to cause these conditions, you must tell your doctor right away if you develop any of these symptoms.

Rare instances of glaucoma, increased pressure in the eyes, and cataracts have been reported with inhaled corticosteroids, including fluticasone propionate.

How should I use ADVAIR?

ADVAIR should never be taken more than one inhalation twice daily.

You may see a benefit within the first 30 minutes after taking your first dose of ADVAIR, but the full benefit may take 1 week or longer. Each dose of ADVAIR will last for 12 hours or longer.

If you are taking ADVAIR regularly, you should not take additional salmeterol for the treatment of exercise-induced symptoms or for any other reason.

What should I know about the DISKUS device?

When using ADVAIR, remember: • Never breathe into or take the DISKUS apart.• Always use the DISKUS in a level position. • Never wash any part of the DISKUS and always keep it dry. • Discard **1 month** after removal from the foil overwrap.

Do not use ADVAIR with a spacer device.

Can I take ADVAIR with other medications?

When taking ADVAIR, take all medications exactly as prescribed.

ADVAIR should be used with extreme caution during and up to 2 weeks after treatment with monoamine oxidase (MAO) inhibitors or tricyclic antidepressants since these medications can cause ADVAIR to have an even greater effect on the circulatory system.

No drug interaction studies have been performed with ADVAIR. In clinical studies, there was no difference in side effects when ADVAIR was taken with methylxanthines (e.g., theophylline). There were no differences in steroid side effects whether ADVAIR was taken with or without FLONASE®.

In clinical studies, there were no differences in effects on the heart when ADVAIR was taken with varying amounts of albuterol. However, the effect of using ADVAIR while taking more than 9 puffs a day of albuterol has not been studied.

Generally, people with asthma should not take beta-blockers because they counteract the effects of beta-agonists and may also cause severe bronchospasm. However, in some cases, for instance, following a heart attack, selective beta-blockers may still be used if there is no acceptable alternative.

The ECG changes and/or low blood potassium that may occur with some diuretics may be made worse by ADVAIR, especially at higher than recommended doses. Caution should be used when these drugs are used together.

ADVAIR should be used with caution in people who are taking ketoconazole (an antifungus medication) or other drugs broken down by the body in a similar way. These medications can cause ADVAIR to have greater steroid side effects.

What are the possible side effects of ADVAIR?

In studies with asthma patients taking either placebo, ADVAIR DISKUS 100/50, ADVAIR DISKUS 250/50, fluticasone propionate 100 mcg, fluticasone propionate 250 mcg, or salmeterol 50 mcg, the side effects more common with either strength of ADVAIR than placebo (which may or may not have been related to the drug) were upper respiratory infection (14% for placebo, 27% for ADVAIR DISKUS 100/50, 21% for ADVAIR DISKUS 250/50, 29% for fluticasone propionate 100 mcg, 25% for fluticasone propionate 250 mcg, and 19% for salmeterol 50 mcg); sore throat (6%, 13%, 10%, 7%, 12%, and 8%, respectively); upper respiratory inflammation (5%, 7%, 6%, 7%, 8%, and 8%); sinus infection (4%, 4%, 5%, 6%, 1%, and 3%); hoarseness/voice change (<1%, 5%, 2%, 2%, 4%, and <1%); yeast infection of the mouth (0%, 1%, 4%, 2%, 2%, and 0%); viral respiratory infections (3%, 4%, 4%, 4%, 10%, and 6%); bronchitis (2%, 2%, 8%, 1%, 2%, and 2%); cough (2%, 3%, 6%, 0%, 0%, and 3%); headaches (7%, 12%, 13%, 14%, 8%, and 10%); nausea and vomiting (1%, 4%, 6%, 3%, 4%, and 1%); stomachache (1%, 4%, 1%, 0%, 2%, and 1%); diarrhea (1%, 4%, 2%, 2%, 2%, and 1%); gastrointestinal flu (2%, 3%, 0%, 3%, 1%, and 2%); yeast infection unspecified site (1%, 3%, 0%, 1%, 4%, and 0%); and muscle pain (3%, 4%, 2%, 1%, 5%, and 3%).

Side effects that occurred in 1% to 3% of people taking ADVAIR were swollen glands, muscle injuries, broken bones, cuts, burns and bruises, allergy symptoms, ear, nose, and throat infections, nosebleed, eye infections, stomach pains, intestinal problems (e.g., appendicitis, pain, infections), sores or pain in the mouth, toothache, abnormal liver function tests, lung infections (e.g., pneumonia), muscle and/or joint aches and pains/stiffness, sleeping problems, tremors, feeling of pinched nerves, viral and bacterial infections, fluid retention, unusual taste, skin infections, hives, skin itching/flakiness, and sweating.

The adverse events in a study with ADVAIR DISKUS 500/50 were similar to those above.

Other reported side effects with ADVAIR include: signs of steroid excess (e.g., weight gain, skin bruising, diabetes), paleness, agitation, aggression, sun-sensitivity rash, menstrual problems, pelvic pain, and vaginal pain/infections.

The long-term effects of ADVAIR are not fully known. However, some patients have received inhaled fluticasone propionate continuously for 3 years or longer. No differences in the type or severity of adverse events were observed after long- (2 years) versus short-term treatment with fluticasone propionate.

What if I am a child or elderly?

The safety and efficacy of ADVAIR in children less than 12 years of age has not been established. However, in one 12-week study in patients 4 to 11 years of age, side effects were similar to those seen in patients 12 years of age and older.

Studies have shown that inhaled corticosteroids may reduce growth rates in children with asthma. This can occur even if there are no other signs of systemic effects of the medication. The long-term effects of the reduction in growth rate from inhaled corticosteroids including the impact on final adult height are unknown. The potential for "catch up" growth after stopping inhaled corticosteroids has not been adequately studied. Your doctor may monitor the growth rate of children or adolescents taking ADVAIR. The potential growth effects of long-term treatment should be weighed against the clinical benefit. Each patient should be titrated to the lowest strength that effectively controls their asthma.

In clinical studies, the overall safety of ADVAIR in people with asthma over 65 was similar to that in younger people. No change in dose is needed in older people. Special caution should be used in older people with heart disease.

What if I am pregnant or nursing?

You should consult with your doctor before taking ADVAIR if you are pregnant or nursing.

There have been no studies of ADVAIR used during pregnancy, labor, or in nursing women. Salmeterol is known to interfere with labor contractions. It is not known whether ADVAIR is excreted in breast milk, but other corticosteroids have been detected in human breast milk. Talk to your doctor about the benefits and risks of using ADVAIR during pregnancy, labor, or if you are nursing.

What happens if I take too much ADVAIR?

Increasing doses of ADVAIR were associated with a higher frequency of tremor, nervousness, and heart fluttering. Deaths have been reported with the excessive use of the class of drugs to which salmeterol belongs. Doses of inhaled or oral salmeterol 12 to 20 times higher than recommended have been associated with significant effects on the heart.

Overdosing with ADVAIR is potentially dangerous. If you overdose with ADVAIR, stop taking the medication and seek immediate medical attention. Signs and symptoms of chronic overdose with fluticasone propionate are those of steroid excess (e.g., weight gain, diabetes). The expected signs and symptoms of overdosage with salmeterol are similar to those for other beta-agonists and include irregular or rapid heartbeat, nervousness, tremor, headache, muscle cramps, seizures, and chest pain.

What other important tests were conducted with ADVAIR?

Like most prescription drugs, ADVAIR was required to be tested on animals before it was allowed for human use. There is no evidence of enhanced toxicity with ADVAIR compared with the components administered separately. Fluticasone propionate, like other corticosteroids, has been associated with birth defects in animals (e.g., cleft palate and fetal death). In animal studies with doses much higher than those used in humans, salmeterol was associated with uterine tumors. No effect on fertility in rats was seen at 180 times the maximum recommended daily dose for salmeterol. Your healthcare professional can tell you more about how drugs are tested on animals and what the results of these tests may mean about safety for you.

If you have any further questions about ADVAIR, talk to your doctor, visit our Web site at ADVAIR.com, or call 1.800.4.ADVAIR.

GlaxoSmithKline
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Research Triangle Park, NC 27709

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PUSHING VIN Diesel's DEA agent mourns his wife

Thug O.D.

Vin Diesel seeks revenge in the grating action film *A Man Apart*

A MAN: CELEBRITY BULLET-head Vin Diesel. A part: DEA special-ops bullet-head Sean Vetter. A plot: After Vetter nabs a major kingpin, a mysterious new underworld force murders his wife. A movie: sour, sadistic, and stale from sitting on the shelf since the pre-*XXX* era—an era I'm starting to miss.

Diesel is one of those less-than-meets-the-eye actors who goes increasingly out of focus the more the camera fixates on him. Armed with muddy enunciation and a dull glare that bespeaks badass catalepsy, he doesn't seem capable of more than two levels: sulk and smash. He's supposed to come off as the Fred Flintstone of the narcotics interdiction biz, an average Joe Widower whose undercover work seemingly necessitates close proximity to strippers (all lovingly photographed)—but who bristles when a girl offers him a lap dance. ("You should have more respect for yourself," he growls, as Hollywood hypocrisy touches bottom.) Shorn of his Wilma, has Vetter gone off the deep end? Is he a good cop? A bad cop? Or just bad at being a cop? (Dispiritingly, it's the latter: His vengeful thug tactics cost a lot of lives, and for no apparent gain.)

A Man Apart
STARRING
Vin Diesel
Larenz Tate
NEW LINE
RATED R
109 MINUTES

In the end, it's not important. *Man* is a threadbare hand-me-down of an action thriller—even its obligatory twists feel preworn. You won't know who to trust. And you won't care. **D** —*Scott Brown*

Finntastic

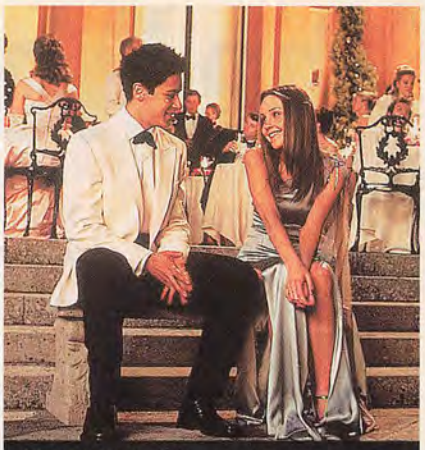
An amnesiac finds a new life in the glorious *The Man Without a Past*

FINNISH FILMMAKER AKI KAURISMÄKI'S serious sense of social compassion doesn't get in the way of great dark jokes in **The Man Without a Past**. In this delicate, deadpan comedy about homelessness—a best-foreign-film Oscar nominee—a man who lost his memory during a mugging (Markku Peltola) creates a new life for himself on the fringes of Helsinki. It's the fringe-folk who help him: the poor family, living in an abandoned container by the docks, who feed him soup; the shy Salvation Army worker, Irma (Kati Outinen), who feeds him hope.

Irma's not as dour as she looks, however; no Kaurismäki character ever is. At night, in the privacy of her tiny room, for example, she blares rock & roll on her radio. Indeed, the message, if there must be one, of this marvelous, stubbornly personal movie is that there is a spark in every soul. And that music is as important as soup. And that there is beauty to be found even in the colors of a shanty picked out against the scudding clouds of Helsinki. **A** —*Lisa Schwarzbaum*

The Man Without a Past
STARRING
Markku Peltola
Kati Outinen
SONY PICTURES CLASSICS
RATED PG-13
97 MINUTES

HELSINKI RAISER Peltola forgets the *Past*



GIRL TALK Oliver James and Bynes

Teen Idyll

The mild princess caper *What a Girl Wants* is charmed by Amanda Bynes

TODAY'S TWEEN GIRLS WANT TO BE princesses without being snobs about it. That makes Amanda Bynes the perfect star for a princess fantasy about a bubble-icious American girl who gets to wear her tiara and cast it off, too. In **What a Girl Wants**, Bynes hops over to England to reunite with her long-lost dashing aristocrat father (Colin Firth), who let go of her mother (Kelly Preston) shortly after marrying her in Morocco. Bynes, who worked her way up the Nickelodeon kiddie ladder before costarring with Frankie Muniz in *Big Fat Liar*, has chipmunk cheeks, eyes as clear as a Kansas sky, and the ability to rock out in the punkette-gymnast manner of Avril Lavigne without in any way suggesting that her knowing hip swivels are driven by salacious thoughts.

What a Girl Wants
STARRING
Amanda Bynes
Colin Firth
WARNER BROS.
RATED PG
103 MINUTES

Ensconced in Daddy's mansion, Bynes shocks the stuffing out of all those fuddy-duddy English people, even as she gets the privilege of absorbing their classy airs. In her sassy but scrubbed way, Bynes is a real charmer, and *What a Girl Wants* is a likable throwaway. You do wish, however, that it didn't leave you with the unfortunate sight of Colin Firth, who comes off like Hugh Grant with mild indigestion, attempting to put aside his crusty ways by donning leather pants to play air guitar to "Rock and Roll, Hoochie Koo." **B–** —*OG*

A MAN APART: RICO TORRES; THE MAN WITHOUT A PAST: MARJA-LEENA HUKKANEN; WHAT A GIRL WANTS: FRANK CONNOR

The Week

Reviews by OWEN GLEIBERMAN and LISA SCHWARZBAUM

» New Releases

THE GOOD OLD NAUGHTY DAYS

(67 mins., Strand, unrated) A lot of people can't begin to imagine their own parents having sex, and so it's eye-opening indeed to see folks from many generations ago doing deeply dirty variations on the nasty. The fascination of *The Good Old Naughty Days*, a compilation of silent French hardcore porn loops that is getting a full-scale art-house release, is that it reveals how sex remains eternal over time, and also the ways that it changes. The sheer perversity on display in these shorts, most of them from the 1920s, would give more than a few contemporary porn sites a run for their credit-card fees. There are cavorting encounters between abbots and nuns and headmasters and students, as well as lots of spanking, an *ick!* cameo by an eager puppy, a romp with a tall skinny fellow who could be the John Holmes of Paree, and several group scenes that feature the casual integration of male homosexuality in a way that today's highly categorized porn would scarcely allow. If these shorts add up to a larger erotic tale, it's the liberation of women, who start out—literally—on the bottom and end up, in the one loop that dates from 1930, beaming with joy as submission gives way to control. **B** —*OG*

» In Theaters

ASSASSINATION TANGO

(114 mins., R) A flaky, delectable lark. In the second feature that he has written, directed, and starred in, Robert Duvall plays John J., aging lord of the Brooklyn streets, who is touchingly devoted to his girlfriend (Kathy Baker) and her young daughter; he is also a freelance hitman. Duvall, letting his scenes play out with a wonderful unfussy realism, dives into the plucky fascination of John J.'s dual nature. Hired to do a hit in Buenos Aires, he whiles away the time learning the Argentinean tango, and though the dance scenes are lovely, by the end it strikes you that the assassination is the movie's real tango, and that few artists have caught the swirl and kick of modern male aggression better than Duvall. **A–** (#703, April 4) —*OG*

BASIC ◆ *(95 mins., R)* Something bad happened during an Army Special Forces trainees maneuver in Panama, and most of the team is dead. It's up to a rogue ex-ranger (John Travolta) and a by-the-book captain (Connie Nielsen) to uncover the truth in this depressingly empty action thriller built from an inconsequential progression of Rashomonic conflicting narratives. Who's really dead, and why? Who cares! **D** (#703, April 4) —*LS*

***NAUGHTY* BY NATURE** Talk about the Roaring '20s: These porn loops play sexy

BEND IT LIKE BECKHAM

(112 mins., PG-13) Funny, buoyant, and exhilarating: a culturally cross-wired sports comedy infused with the greater global vibe of Title IX. Jess (Parminder Nagra), the Indian-Anglo heroine, has grown up in London, where she's obsessed with soccer. Yet her parents, who are desperate to hold on to their Sikh ways, won't allow her to play. The movie offers the 21st-century paradox of a wallflower who is fully in touch with her inner soccer bruiser yet still in search of her inner woman. **A** (#701, March 21) —*OG*

BOAT TRIP ◆ *(95 mins., R)* You couldn't find a more miscalculated collection of queen-size, sexual-stereotype jokes than in this titanically bad comedy shipwreck. Cuba Gooding Jr. sinks his career further. **F** (#702, March 28) —*LS*

THE CORE ◆ *(135 mins., PG-13)*

The world's molten core has stopped spinning! The planet will be thrown into electromagnetic turmoil unless Aaron Eckhart, as a sexy professor with unwashed hair, leads a team of physicists and space-shuttle pilots in a journey to the center of the earth, where they must set off a series of nukes to get that hot and gooey global center on its axis again. *The Core* feels like the sort of thing you might have caught on TV during a rainy Saturday afternoon in the late '60s. It's a schlockier *Armageddon* crossed with *Fantastic Voyage*, minus the fun. **C** (#703, April 4) —*OG*

DREAMCATCHER ◆ *(134 mins., R)* What fills some 600 Stephen King-size pages is too much and too messy in this unintelligible adaptation of King's 2001 novel about government conspiracy, boyhood friend-

WIDESCREEN EDITION
NICK CANNON
DRUMLINE
"TWO THUMBS UP...
THESE BANDS ARE SO GOOD, SO CREATIVE AND SO INTERESTING!"
DVD
PG-13
"TWO THUMBS UP...
These Bands Are So Good, So Creative and So Interesting!"
– Ebert & Roeper
Hot Bonus Features Include:
The Hit Music Video By JC Chasez:
"Blowin' Me Up (With Her Love)"
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WINNER OF THE WEEK

'Fanfan la Tulipe'

The French remake starring Penélope Cruz will open the Cannes Film Festival—51 years after the original *Fanfan* took home a trophy.

LOSER OF THE WEEK

William Goldman

The Scorsese-dissing screenwriter saw his critically panned *Dreamcatcher* drop 56 percent in its second week. Who's sneering now?

ILLUSTRATION BY HARRY CAMPBELL; *HEAD OF STATE*: PHILLIP V. CARUSO

ship, and—especially—an alien worm that emerges from the anus of its human carrier in a *sploosh* of funny-gory goo. Morgan Freeman plays a bonkers, alien-chasing colonel; Donnie Wahlberg plays a guy brain-damaged to look at, supernaturally gifted to know. **C–** (#702, March 28) —*LS*

THE GUYS ◆ *(88 mins., PG)* In telling the story of Joan (Sigourney Weaver), a Manhattan journalist who helps a fire captain (Anthony LaPaglia) compose eulogies for some of the eight men in his company who died on Sept. 11, playwright Anne Nelson drew on her own experiences. Her work, shaped here by director Jim Simpson into a small, heartfelt film, was one of the first artistic responses to the tragedy, and it's ardent with a desire to mourn the dead and bond with the living. In the character of the journalist, however, a distracting narcissism often gets in the way of the honorable intentions. **B–** (#703, April 4) —*LS*

HEAD OF STATE ◆ *(95 mins., PG-13)* Backroom power brokers pick small-potato D.C. alderman Mays Gilliam (Chris Rock) as their last-minute presidential candidate so they can bank easy minority loyalty for a future election while losing this one. This loose, canny, improvish comedy does right by director-cowriter-star Rock, who dares to envision an America ready to vote for a black man, at least on screen. It's a start. With Bernie Mac and Robin Givens. **B+** (#703, April 4) —*LS*

PIGLET'S BIG MOVIE ◆ *(75 mins., G)* Not that big, actually. *Piglet*, like 1977's seminal *The Many Adventures of Winnie the Pooh*, is a collection of shorts. All three derive from A.A. Milne's tales, but retain only a smidgen of his droll, easy-chair wit. **C+** (#702, March 28) —*Scott Brown*

STEVIE ◆ *(144 mins., unrated)* An intense and troubling documentary. Blobby and dim-witted, Stevie Fielding grew up abused and abandoned, emerging as a boozy, dysfunctional criminal. That's where Steve James, the director of *Hoop Dreams*, picks him up. In the '80s, James was Stevie's Big Brother, and he has returned to make a film about him. Early on, we learn that Stevie has been arrested for molesting an 8-year-old girl, and the movie is framed as a moral drama: Can—and should—the system save a man whose actions are monstrous? *Stevie* is gripping in its intimacy, yet it leaves you with the disquieting sensation that Steve James' compassion for Stevie wasn't the reason he made the film so much as it was the excuse. **B+** (#703, April 4) —*OG*

VIEW FROM THE TOP ◆ *(83 mins., PG-13)* Gwyneth Paltrow, trotting around in microminis that show off her willowy bod, is an aspiring flight attendant. No, it's not 1965, but it sure feels that way in this romantic comedy, which has all the confectionary value of one of those watery diet shakes. **C** (#702, March 28) —*OG*

WILLARD ◆ *(100 mins., PG-13)* As Willard Stiles, Crispin Glover builds each scene to an elegant crescendo of fear and loathing. You go to a movie like this one to be skeeved out by rats, rats, and more rats, and *Willard* does a fairly rat-tastic job of it. **B** (#701, March 21) —*OG*

Movie news and more at ew.com (AOL Keyword: EW)

BOX OFFICE

'HEAD' TRIPS

'HEAD OF STATE'

AFTER THREE STRAIGHT weeks at No. 1 and a $100 million gross, *Bringing Down the House* finally ceded the top spot to the Chris Rock–Bernie Mac newcomer *Head of State*, which opened at $13.5 million. While *The Core* and *Basic* opened to so-so numbers, Oscar-winning films enjoyed a major boost: Best Picture *Chicago* leaped 17 percent to $144.7 million, triple victor *The Pianist* jumped 138 percent, and *Spirited Away*, rereleased after its Best Animated Feature win, soared a mind-blowing 35,132 percent from No. 89 to No. 15.

TOP 20

		WEEKEND GROSS*	NO. OF SITES†	WEEKEND PER-SITE AVERAGE	WEEKS IN RELEASE	GROSS TO DATE
1	**HEAD OF STATE** *DreamWorks*	$13.5	2,151	$6,278	1	$13.5
2	**BRINGING DOWN THE HOUSE** *Touchstone*	$12.5	2,910	$4,289	4	$100.1
3	**THE CORE** *Paramount*	$12.1	3,017	$3,995	1	$12.1
4	**BASIC** *Columbia*	$11.5	2,876	$4,003	1	$11.5
5	**CHICAGO** *Miramax*	$7.2	2,701	$2,670	14	$144.7
6	**DREAMCATCHER** *Warner Bros.*	$6.6	2,945	$2,254	2	$25.6
7	**AGENT CODY BANKS** *MGM*	$6.4	2,786	$2,304	3	$35.2
8	**PIGLET'S BIG MOVIE** *Disney*	$4.9	2,084	$2,366	2	$12.7
9	**THE HUNTED** *Paramount*	$3.6	2,244	$1,612	3	$29.2
10	**VIEW FROM THE TOP** *Miramax*	$3.5	2,508	$1,402	2	$12.3
11	**THE PIANIST** *Focus*	$2.5	773	$3,177	14	$23.6
12	**OLD SCHOOL** *DreamWorks*	$2.4	1,407	$1,715	6	$70.8
13	**TEARS OF THE SUN** *Columbia*	$2.0	1,764	$1,137	4	$41.4
14	**HOW TO LOSE A GUY IN 10 DAYS** *Paramount*	$1.8	1,176	$1,519	8	$101.1
15	**SPIRITED AWAY** *Disney*	$1.8	711	$2,483	28	$7.4
16	**BOAT TRIP** *Artisan*	$1.7	1,803	$938	2	$6.7
17	**THE HOURS** *Paramount/Miramax*	$0.7	506	$1,472	14	$40.1
18	**BEND IT LIKE BECKHAM** *Fox Searchlight*	$0.7	46	$14,255	3	$1.7
19	**THE LORD OF THE RINGS: THE TWO TOWERS** *New Line*	$0.6	425	$1,467	15	$335.8
20	**DAREDEVIL** *20th Century Fox*	$0.6	681	$915	7	$99.5

SOURCE: NIELSEN EDI. WEEKEND OF MARCH 28–30 *WEEKEND GROSS AND GROSS-TO-DATE FIGURES IN MILLIONS
†INCLUDES SOME MULTISCREEN THEATERS AND PRINTS SHIPPED AS WELL AS INDIVIDUAL SCREENS

OSCAR WINNERS AND LOSERS

		NO. OF WINS	PERCENT CHANGE*	WEEKEND GROSS**	DOMESTIC GROSS
21	**THE QUIET AMERICAN** *Miramax*	0	-36%	$0.5	$10.7
22	**ABOUT SCHMIDT** *New Line*	0	-47%	$0.4	$63.7
25	**CATCH ME IF YOU CAN** *DreamWorks*	0	-16%	$0.3	$163.8
26	**NOWHERE IN AFRICA** *Zeitgeist*	1	155%	$0.3	$0.6
28	**TALK TO HER** *Sony Pictures Classics*	1	30%	$0.3	$8.4
29	**BOWLING FOR COLUMBINE** *United Artists*	1	73%	$0.3	$19.9
32	**ADAPTATION** *Columbia*	1	-19%	$0.2	$21.9
33	**GANGS OF NEW YORK** *Miramax*	0	-64%	$0.2	$77.5
37	**FRIDA** *Miramax*	2	-6%	$0.2	$25.4
42	**FAR FROM HEAVEN** *Focus*	0	-52%	$0.1	$15.8

SOURCE: NIELSEN EDI. WEEKEND OF MARCH 26–30
*FROM LAST WEEK **OPENING WEEKEND GROSS AND DOMESTIC GROSS FIGURES IN MILLIONS

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WhattoWatch

A comprehensive guide to what's new on tape and DVD—blockbusters, classic picks, genre flicks, and much more

SPELL HATH NO FURY Daniel Radcliffe suffers from tunnel vision

Wizard of Blahs

In *The Chamber of Secrets*, Harry's second time isn't really a charm. by Scott Brown

J.K. ROWLING'S GIFT IS finding something revelatory in the workaday: In her Harry Potter universe, wizards solve ordinary problems with extraordinary magic. Director Chris Columbus has the opposite gift: He never fails to make the revelatory *feel* workaday.

That said, **Harry Potter and the Chamber of Secrets** is a better, looser, more vivacious movie than its predecessor. And that's not saying much. But *Chamber*'s shortcomings aren't all Columbus' fault. Rowling's books are often likened to screen treatments, but a TV miniseries might be a better comparison, as each tome is episodic and chockablock with side stories. Columbus does little to smooth those transitions in adapting Rowling's dark tale of ethnic cleansing, which centers on a hidden menace hell-bent on eliminating Muggle-born wizards. Such a serious story line doesn't mesh well with consequence-free sadism masquerading as kid empowerment (Columbus' usual *Home Alone* MO). And the fact that Harry & Co. must once again solve all Hogwarts' problems unassisted makes the wise and mighty faculty look dangerously incompetent. **B–**

Harry Potter and the Chamber of Secrets
2002
WARNER
161 MINUTES
RATED PG
ALSO ON DVD

WHAT WE SAID THEN: "If it doesn't fly, this *Chamber* at least hovers nicely a few feet off the ground...." (#683, Nov. 22, 2002) **B+** —*Lisa Schwarzbaum*

HARRY POTTER: DAVID BERG; THE BEATLES ANTHOLOGY: EVERETT COLLECTION

NEW TO DVD

THE BEATLES ANTHOLOGY ◆ *(1995, Apple, 674 mins., unrated, 5 discs, $79.99)* First shown in part in 1995 as a three-night TV event, the aptly named *Anthology* remains the definitive Beatleography. At an epic 11 hours—nearly twice what was seen on ABC—it's a chronological assemblage of interviews, concert footage, news stories, and home movies, exhaustively documenting the Fab Four's rise from Liverpool youths to struggling club band to global pop phenomenon to world changers on the brink of implosion. Eschewing the input of wives, children, fellow rock stars, etc., the doc puts all its stock in the insights from the only men who really knew what it meant to be a Beatle. The special features include an in-the-studio deconstruction of some of the band's more experimental music ("I'm Only Sleeping," "Tomorrow Never Knows"), and a making-the-video segment for the 1995 "reunion" single "Free as a Bird." But the only truly must-see extra is the one that finds Paul McCartney, George Harrison, and Ringo Starr in a sort of group interview at Harrison's estate in 1994, a casual get-together that consists mostly of them hanging out, playing music, and trading reminiscences that are as intimate as they are inconsequential. Of course, the absence of any new reflections by John Lennon leaves a hole that all the old tales can't fix. One can only imagine how the most visionary Beatle would have added to an already fascinating retrospective. **A–** —*Michael Sauter*

DAWSON'S CREEK: THE COMPLETE FIRST SEASON ◆ *(1997–98, Columbia TriStar, 570 mins., unrated, 3 discs, $39.95)* The first year of Kevin Williamson's groundbreaking teen drama now seems positively tame. But at the time, the sexual density of *Creek*'s story lines—a love triangle between Dawson (James Van Der Beek), Joey (Katie Holmes), and Jen (Michelle Williams), as well as the love affair between Pacey (Joshua Jackson) and his teacher—incited controversy. Viewers may have since OD'd on the many Dawson-Joey-Pacey entanglements—hence the cancellation—so it's refreshing to see the three when they were innocent, albeit confused, friends. Extras include commentaries that reveal how 400 to 500 people (including a pre-Pacey Jackson) read for the part of Dawson before they settled on the lunk with the humongous head. **B** —*Monica Mehta*

'THE BEATLES ANTHOLOGY'

American Idol

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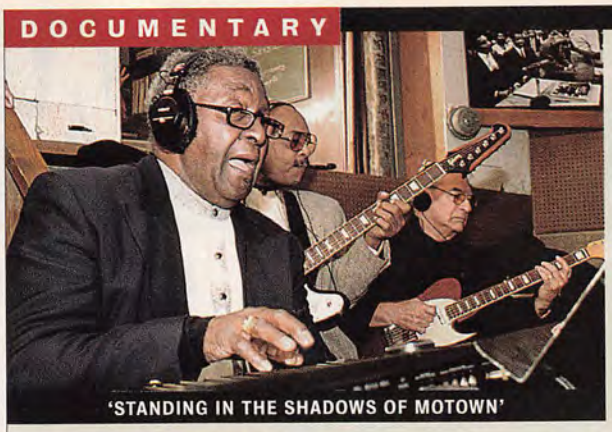
DOCUMENTARY



'STANDING IN THE SHADOWS OF MOTOWN'

STANDING IN THE SHADOWS OF MOTOWN ◆ *(2002, Artisan, 110 mins., PG, also on DVD)* Anyone who has ever been moved by a Motown song—about 99 percent of the world's population, in other words—is likely to find this loving look at the label's underheralded studio musicians illuminating. With several of the so-called Funk Brothers dead, and others nearing the twilight of their careers, *Shadows* is a bittersweet vindication. Still, the primary mood here is celebratory: The abundant spirit of these men shines through in triumphant performances with such acolytes as Joan Osborne, Bootsy Collins, and Meshell Ndegeocello, and in their candid reminiscences of Motown back in the day. **A** —*Tom Sinclair*

COMEDY

'WAKING UP IN RENO'

WAKING UP IN RENO ◆ **Billy Bob Thornton, Charlize Theron** *(2002, Miramax, 91 mins., R, also on DVD)* An overqualified cast goes through the motions in a condescendingly dumbed-down comedy about two Arkansas couples on vacation in Reno. After Roy (Patrick Swayze) and Darlene (Natasha Richardson) learn that their spouses (Theron, Thornton) have cheated on them with each other, Roy finds free-of-charge solace with an improbably beautiful hooker (Penélope Cruz), while Darlene discovers self-esteem at a Tony Orlando concert. Then she donates hubby's new SUV to a monster-truck demolition rally. A fitting final false note in a movie full of them. **D** —*Michael Sauter*

THE BEST OF INSOMNIAC WITH DAVE ATTELL UNCENSORED: VOLUME 1 ◆ *(2001–2002, Comedy Central, 107 mins., unrated, only on DVD)* It's kind of amazing that Howard Stern hasn't already done this: Take a heavily censored TV show and release it, unadulterated, on DVD. Brilliant idea, and the folks at Comedy Central have the perfect show for it, Dave Attell's drunken, disorderly travelogue, *Insomniac*. Now his mad, bald adventures in New York City, Montreal, New Orleans, Houston, and Chicago can be seen in all their filthy glory. Perfect viewing for a drinking game: If you take a swig every time Dave does, you may actually think you're lying faceup on Bourbon Street. **B+** —*Marc Bernardin*

'INSOMNIAC WITH DAVE ATTELL'

DRAMA

PAID IN FULL ◆ **Wood Harris, Mekhi Phifer** *(2002, Dimension, 98 mins., R, also on DVD)* The first half of Charles Stone III's surprisingly artful cautionary tale glorifies the exploits of three drug dealers in '80s Harlem (hence the titular reference to Eric B. & Rakim's 1987 rap classic of the same name), while the second half scorns the lifestyle with far more vigor than one would expect in a movie from Jay-Z's Roc-A-Fella Films. Phifer and Harris give truly masterful performances as childhood friends who realize the nightmarish consequences of fulfilling their childhood dreams. **B+** —*Evan Serpick*

'PAID IN FULL'

WAKING UP IN RENO: ELLIOTT MARKS

BIRTHDAY DVD ANNOUNCEMENT OF THE WEEK

'The Bob Hope DVD Tribute Collection'

Universal is celebrating Bob Hope's 100th birthday with a 12-DVD series showcasing 17 of the honorary Oscar winner's classics, including his famous *Road* films and numerous USO tours. Hope, apparently, does spring eternal.

KIDS

THE WILD THORNBERRYS MOVIE **Voices by Tim Curry, Lacey Chabert** *(2002, Paramount, 85 mins., PG, also on DVD)* Who wouldn't love a feel-good cartoon complete with danger, mystery, and an Oscar-nominated Paul Simon ditty? The story revolves around Eliza Thornberry, a preteen who is blessed with a herd of friends who all happen to be animals. While on a trip to Africa with her documentarian family, poachers steal one of Eliza's furry pals, and the entire clan—including her sarcastic teen sister and desperately-in-need-of-Ritalin younger brother—drop everything to save him. Despite a few Velveeta moments, *Thornberrys*' witty dialogue and vivid characters make the crossbreed of *Crocodile Hunter* and *The Lion King* naturally entertaining. **B+** —*Sumeet Bal*

'THE WILD THORNBERRYS MOVIE'

CLASSIC

THE DAY THE EARTH STOOD STILL ◆ **Michael Rennie, Patricia Neal** *(1951, Fox, 92 mins., G, new to DVD)* It's the scariest movie I've seen in a long while, and not simply because of the story—a knowing, mature sci-fi morality play about a spaceman who comes to Earth with a grave warning about our future. No, Robert Wise's film is frightening because its themes so eerily mirror our war with Iraq. Fearful that our aggression as a species will escalate beyond our terrestrial borders, alien emissary Klaatu (Rennie) scolds the world's assembled minds with words that could be from President Bush's State of the Union address: "There must be security for all, or no one is secure." In the film's rather brave ending, humanity is left with a sobering set of options: annihilation or peace guaranteed by the presence of superior, undeniable force. Today's sci-fi filmmakers could learn a thing or two from an old black-and-white gem that has the here and now written all over it. **A** —*MB*

'THE DAY THE EARTH STOOD STILL'

ILLUSTRATION BY HARRY CAMPBELL; *THE WILD THORNBERRYS MOVIE*: © PARAMOUNT PICTURES; *THE DAY THE EARTH STOOD STILL*: EVERETT COLLECTION; *8 MILE*: ELI REED

THE CHARTS

'MILE' HIGH CLUB

EMINEM HAS PROVED HE can battle the best. On the coattails of his Oscar win for Best Original Song—trivia alert: "Lose Yourself" is the first rap song to win an Academy Award—Mr. Mathers' semiautobiographical *8 Mile* also displaced the popular Naomi Watts thriller *The Ring*, No. 1 since its debut. Also debuting in the top 10, John Leguizamo's Latino crime thriller *Empire* makes it a strong week for urban flicks.

'8 MILE'

TOP 10 TAPE RENTALS

	LAST WEEK		VIDEO GROSS TO DATE	BOX OFFICE GROSS TO DATE	WEEKS ON CHART	EW VIDEO GRADE
1	—	**8 MILE** Eminem	$5.6	$116.7	1	B
2	1	**THE RING** Naomi Watts	$11.9	$128.6	3	B+
3	2	**I SPY** Eddie Murphy	$5.1	$33.1	2	D-
4	3	**SWIMFAN** Erika Christensen	$4.6	$28.6	2	C-
5	4	**ROAD TO PERDITION** Tom Hanks	$13.4	$104.3	4	B+
6	5	**ONE HOUR PHOTO** Robin Williams	$14.0	$31.6	5	B
7	—	**EMPIRE** John Leguizamo	$1.6	$17.5	1	C
8	6	**MY BIG FAT GREEK WEDDING** Nia Vardalos	$24.6	$241.4	6	B
9	7	**SWEET HOME ALABAMA** Reese Witherspoon	$25.0	$127.2	7	C-
10	9	**WHITE OLEANDER** Michelle Pfeiffer	$2.9	$16.4	2	B-

TOP 10 DVD SALES

	LAST WEEK		GROSS TO DATE*	WEEKS ON CHART	EW VIDEO GRADE
1	—	**8 MILE (WIDE-SCREEN)** Eminem	$116.7	1	B
2	—	**8 MILE (FULL-SCREEN)** Eminem	$116.7	1	B
3	—	**EMPIRE** John Leguizamo	$17.5	1	C
4	1	**I SPY** Eddie Murphy	$33.1	2	D-
5	5	**MY BIG FAT GREEK WEDDING** Nia Vardalos	$241.4	6	B
6	8	**THE RING (WIDE-SCREEN)** Naomi Watts	$128.6	3	B+
7	3	**THE RING (FULL-SCREEN)** Naomi Watts	$128.6	3	B+
8	4	**THE OSBOURNES: THE FIRST SEASON...** Ozzy Osbourne	—	3	B
9	2	**SWIMFAN** Erika Christensen	$28.6	2	C-
10	6	**HALF PAST DEAD** Steven Seagal	$15.7	3	C

SOURCES: *VIDEO BUSINESS*/*VIDTRAC* FOR THE WEEK ENDING MARCH 23, 2003; NIELSEN EDI
*BOX OFFICE GROSS-TO-DATE FIGURES IN MILLIONS

EW RECOMMENDS

EW VIDEO GRADE

FAR FROM HEAVEN Julianne Moore *(Universal, PG-13)* Todd Haynes' colorful masterpiece depicts the sad plight of a housewife in 1950s Connecticut. **A**

WEST SIDE STORY: DVD COLLECTOR'S SET Natalie Wood *(MGM, unrated, DVD)* These gangs of New York manage to sing *and* dance while they fight. **A**

SECRETARY Maggie Gyllenhaal *(Lions Gate, R)* Gyllenhaal shines as a sexually enlightened wallflower in a romance with a touch of kink. **A-**

COMING UP

DRUMLINE *(Fox, PG-13)* After scoring the lead in a Southern university marching band, Nickelodeon fave Nick Cannon tries to make being a band geek cool.

EVELYN *(MGM, PG)* Pierce Brosnan sheds his spy alter ego to play a desperate father who challenges the Irish courts for custody of his children.

FAMILY GUY VOLUME ONE DVD COLLECTION *(Fox, unrated, DVD)* Once again DVD provides a safe haven for canceled TV shows, like this edgy Fox animated sitcom.

RABBIT-PROOF FENCE *(Miramax, PG)* Three Australian half-caste girls escape a resettlement camp and trek 1,500 miles to rejoin their aboriginal mothers.

THE TRANSPORTER *(Fox, PG-13)* Frank Martin (Jason Statham) is a no-questions-asked delivery man who gets in deep ca-ca when he breaks his own rules.

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GAMBLERS UNANIMOUS Corbett knows when to hold 'em

ROBERT ZUCKERMAN

'Lucky' Streak

After losing his shot at *My Big Fat Greek Life*, John Corbett places a winning bet on FX's new gambling dramedy. by Bruce Fretts

JOHN CORBETT *IS* **Lucky**," intone FX's promos for its new Vegas-set series, and a truer voice-over has never been spoken. Not because Corbett plays compulsive gambler Michael "Lucky" Linkletter, but because he's one of TV's luckiest stars, sustaining a lengthy career with minimal discernible range. The most you can say about the guy is that he has a pleasant demeanor.

Corbett's run of good luck began with his role as dreamy DJ Chris Stevens on CBS' sleeper *Northern Exposure*. He later exuded the same laid-back aura—and recurred for far too long—as Aidan Shaw on *Sex and the City*. (Did anybody believe Sarah Jessica Parker's cosmopolitan Carrie would find true love with an outdoorsy carpenter?) Then Corbett stumbled into a little movie called *My Big Fat Greek Wedding*.

After *Greek Wedding* became the highest-grossing romantic comedy in history, Corbett's luck appeared to have run out. Screenwriter-star Nia Vardalos and the rest of the film's ensemble signed on for a CBS sitcom spin-off, the surefire hit **My Big Fat Greek Life**, but Corbett couldn't join them since he'd agreed to headline the obscure basic-cable dramedy *Lucky*. As it turns out, though, fortune may still be smiling on him. *Greek Life* is a big fat bummer, and FX is suddenly the hot network, thanks to its Emmy and Golden Globe victories for *The Shield*. Smartly written and stylishly shot, Corbett's vehicle proves to be a coolly addictive lark—albeit one that utterly miscasts him.

Lucky
10 PM
TUESDAYS
FX

My Big Fat Greek Life
8 PM
SUNDAYS
CBS

With his rugged looks and soothing voice, Corbett can convey a pro gambler's outer confidence but not his inner doubt. Lucky is beset by personal demons (his wife recently died, and he also lost a $1 million poker jackpot), yet Corbett always seems to be at ease. His character constantly addresses himself in the mirror, an ill-conceived gimmick for such a fundamentally unreflective actor; his monologues sound more like Stuart Smalley than Travis Bickle.

How serendipitous that Corbett is surrounded by costars who perfectly suit the series' skeevy milieu. The little-known Billy Gardell and Craig Robinson swipe their every scene as Lucky's scam-artist buddies, Vinny and Mutha. In the April 15 episode, they pose as orthopedic surgeons to infiltrate a convention of potential marks. The delicious result is like *The Sting* rewritten by David Mamet. And when it comes to playing scumbags, no one's better than Dan Hedaya (*Blood Simple*), who's a scream as a loan shark with a soft spot for the canine comic strip *Marmaduke*.

The only authentically Vegasy aspect of Corbett's Lucky is his Elvis-worthy pompadour and 'burns. Like Samson, Corbett's strength has long emanated from his mane. Steven Eckholdt (*It's Like, You Know...*), who replaces him as Vardalos' WASPy husband in *Greek Life*, aspires to a Corbettesque coiffure but falls short in this and other areas. While Corbett was typically relaxed, Eckholdt comes across as tentative—the new kid in Greek class. His performance isn't the only difference between the sitcom and the movie. The newlyweds have been renamed (Nia and Thomas instead of Toula and Ian) and they now live across the street from her family's diner instead of next door to her pushy parents (uncured hams Michael Constantine and Lainie Kazan). The latter change was probably made to keep *Greek Life* from seeming too similar—and paling in comparison—to *Everybody Loves Raymond*.

'GREEK LIFE'

Vardalos, who developed the series with *Just Shoot Me*'s Marsh McCall, pops her eyes wide open on almost every punchline, but she really should expend more energy punching up the tired scripts. As her dumb but lovable brother, Nick, Louis Mandylor is playing a sitcom cliché (he might as well be named Joey Tribbianopoulos), and Gia Carides has been given little to do as cousin Nikki besides show off her voluminous cleavage. Only *SCTV* vet Andrea Martin, as Aunt Voula, elicits laughs by the sheer force of her heavily accented delivery.

You can hardly blame an actor like Eckholdt for phoning it in when he's given nonjokes like this: "In my family, Sunday night is always dispute-resolution night: dinner, *60 Minutes*, followed by a respectful, healthy debate of family issues." At least his family doesn't stay tuned for *My Big Fat Greek Life*—which makes them almost as lucky as John Corbett. *Lucky:* **B** *My Big Fat Greek Life:* **C–**

Thank God We Have Reality TV to Tell Us Just How Different Men and Women Really Are

THE JOYS OF SEXISM

TEN YEARS AGO, PEOPLE looking to explore how males and females differed had two options: They could consult *Men Are From Mars, Women Are From Venus* or listen to comedians riff on how men hog the remote while women always ask if their butts are too big. Could it get simpler? Actually, yes. Today's reality TV trend of sex segregation—like *Survivor: The Amazon* (right) or *Real World/Road Rules Battle of the Sexes*—has boiled the genders down to stereotypes so base that *Porky's* looks nuanced by comparison.

On *Survivor*, the high-fiving men's team obsess over how cute the women are, while said cute women sneer at their own less-hot tribemates. ("We're cuter, we have better bodies, and for some reason that's a huge issue with the older people," ponders the pneumatic Heidi.) On *RW/RR*, the men avoid team conflict by always voting off their lowest scorer and spending the rest of their time preening shirtless. The women gossip endlessly over whom they hate most, and then toss her off. "We're not playing it like you guys," announced "inner circle" voter Emily before sacking her mortal enemy, Veronica. "We're women, we're not men."

Lesson learned? Women are catty bitches, and guys are competitive lunkheads. More evidence lies in *Joe Millionaire*'s and *The Bachelorette*'s single-sex houses. *Joe*'s girls told each other, *Oh my God, I hope you win*—but rolled eyes and hurled barbs behind each other's backs. Meanwhile, at Chez *Bachelorette*, the guys got drunk, ate dog food, and peed on their own beds. The battle on these shows was between using a brain for evil and using no brain at all.

Such "girlie" and "manly" behavior is learned young, according to MTV's *Fraternity Life* and *Sorority Life*. The brothers berate pledges, demanding *yes, sirs* and push-ups, while the sisters punish their newbies by making them draw pretty Greek letters. Both genders get off on the power, but while the men have a comically grave devotion to the idea of earned brotherhood, the women thrive more on condemning the pledges they think gave them a dirty look. In another 10 years, we're likely to see a reality show where women get points for making each other cry, while men score by throwing empty kegs at each other. Actually, that series is probably already set to debut this summer on Fox. —*Josh Wolk*

BOTH PHOTOS: MONTY BRINTON

OntheAir

No, he's not just the TV pitchman for Right Guard: **Method Man** will guest-star in at least one installment of *Boston Public* next month, playing a malodorous record executive who's hot to sign Aisha (ex–*American Idol*er **Tamyra Gray**). For those about to rock, the episode will also feature a performance by **Lifehouse** in Doyle's Bar.... **Cybill Shepherd** will be moonlighting in the two-part season finale of ABC's *8 Simple Rules*... in May. She'll play the newly divorced sister of Cate (**Katey Sagal**) who reignites the ol' sibling rivalry when she's invited by Paul (**John Ritter**) to hang with the Hennessys.... **Andy Richter** gets to control another universe—specifically, The WB's *On the Spot*—when he graces the new improv comedy on April 17.... **David Carradine** appears in the April 27 episode of *Alias* as a mysterious monk in Nepal who delivers some crucial Rambaldi info to Sloane (**Ron Rifkin**). Sorry, no kung fu moves were used by Carradine in the making of this episode. —*Dan Snierson*

SHEPHERD

LOSER OF THE WEEK

Connie Chung

The anchorwoman quit CNN after the network canceled her tabloid-style news show, *Connie Chung Tonight*. Let's see, she's worked at CBS, NBC, ABC, CNN...next stop, Fox News Channel!

TV news and more at ew.com (AOL Keyword: EW)

ILLUSTRATION BY HARRY CAMPBELL; SHEPHERD: STEVE MARCUS/REUTERS/CORBIS; SYKES: GEORGE LANGE

SOUND BITES

"They're calling it the biggest Vegas spectacle since the Rat Pack. I'm calling it the second-worst thing happening in a desert right now." LEWIS BLACK, discussing CELINE DION's new show, on *The Daily Show*

"I don't have that many good sex stories. I hardly have any boring sex stories. Most of my sex stories usually involve me and a fat girl." ROB on *Survivor: The Amazon*

"American and British troops handed out food to hundreds of hungry Iraqis. Not surprisingly, the Iraqis handed the British food back." CONAN O'BRIEN on *Late Night*

"It's the opera. They sing every word—in foreign!" Doug (KEVIN JAMES), explaining why he didn't want to see *La Bohème*, on *The King of Queens*

"I was in horrible shape. I looked like Nick Nolte's mug shot." DAVID LETTERMAN, on his bout with shingles, on *Late Show*

THE RATINGS

LIVIN' 'LARGE'

SYKES MAJOR Wanda showed muscle in her sitcom's debut

THE GOOD NEWS FOR Fox is that 14.3 million folks made time for the premiere of *Wanda at Large* (10th). The irreverent sitcom held on to 75 percent of its *American Idol* lead-in and was the most watched new show of the week. The bad news for Fox: Viewers didn't dig the debut of *The Pitts* (52nd), which dropped off sharply from *Malcolm in the Middle* (26th). The WB had its ups and downs as well: Frat-tastic prankster Jamie Kennedy saw his hidden-camera show, *JKX: The Jamie Kennedy Experiment* (93rd), hit a series high against a repeat of *Will & Grace* (15th), while audiences did not get a kick out of the net's new martial-arts drama, *Black Sash* (91st), which fumbled its *Charmed* lead-in (85th). Friday night found people eager to join NBC's search for *America's Most Talented Kid* (22nd). ABC, however, showed no such talent for attracting audiences with the launch of its Daniel Stern comedy, *Regular Joe* (78th).

TOP 30

	VIEWERS*		LAST WEEK
1	19.8	AMERICAN IDOL *Fox, Tuesday, 8 p.m.*	2
2	19.0	AMERICAN IDOL *Fox, Wednesday, 8:31 p.m.*	4
3	16.7	SURVIVOR: THE AMAZON *CBS, Wednesday, 8 p.m.*	5
4	16.5	LAW & ORDER *NBC, Wednesday, 10 p.m.*	27
5	15.8	LAW & ORDER: SPECIAL VICTIMS UNIT *NBC, Friday, 10 p.m.*	29
6	15.6	FRIENDS (R) *NBC, Thursday, 8 p.m.*	6
	15.6	FEAR FACTOR *NBC, Monday, 8 p.m.*	7
8	15.0	EVERYBODY LOVES RAYMOND (R) *CBS, Monday, 9 p.m.*	11
9	14.5	LAW & ORDER: CRIMINAL INTENT *NBC, Sunday, 9 p.m.*	—
10	14.3	WANDA AT LARGE *Fox, Wednesday, 9:30 p.m.*	—
11	13.8	CELINE IN LAS VEGAS: OPENING NIGHT *CBS, Tuesday, 9 p.m.*	—
12	13.6	SCRUBS *NBC, Thursday, 8:32 p.m.*	8
13	13.2	60 MINUTES *CBS, Sunday, 7:32 p.m.*	—
14	13.0	60 MINUTES II *CBS, Wednesday, 9 p.m.*	—
15	12.9	WILL & GRACE (R) *NBC, Thursday, 9 p.m.*	12
16	12.6	THE SIMPSONS *Fox, Sunday, 8 p.m.*	—
17	12.4	CSI: MIAMI (R) *CBS, Monday, 10 p.m.*	22
18	12.1	THE KING OF QUEENS (R) *CBS, Monday, 8 p.m.*	17
	12.1	24 *Fox, Tuesday, 9 p.m.*	—
20	11.9	YES, DEAR (R) *CBS, Monday, 8:30 p.m.*	13
21	11.8	LAW & ORDER: SPECIAL VICTIMS UNIT (R) *NBC, Saturday, 10 p.m.*	22
22	11.7	AMERICA'S MOST TALENTED KID *NBC, Friday, 8 p.m.*	—
	11.7	THE WEST WING *NBC, Wednesday, 9 p.m.*	—
24	11.6	GOOD MORNING MIAMI *NBC, Thursday, 9:31 p.m.*	15
25	11.4	MISS USA 2003 *NBC, Monday, 9 p.m.*	—
26	11.1	STILL STANDING (R) *CBS, Monday, 9:31 p.m.*	18
	11.1	MALCOLM IN THE MIDDLE *Fox, Sunday, 9 p.m.*	—
28	10.7	THE PRACTICE *ABC, Monday, 9 p.m.*	—
29	10.5	JAG (R) *CBS, Tuesday, 8 p.m.*	10
30	10.4	MY WIFE AND KIDS *ABC, Wednesday, 8 p.m.*	34

*IN MILLIONS WEEK OF MARCH 24–30, 2003
SOURCE: NIELSEN MEDIA RESEARCH

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WhattoWatch

A day-to-day guide to notable programs. Times are Eastern daylight and are subject to change. BY DALTON ROSS

MONDAY April 7

9–11:30PM
NCAA MEN'S BASKETBALL CHAMPIONSHIP (CBS) A bunch of kids win a title and then immediately announce they're leaving school to turn pro.

9–10:30PM*
DAUGHTER FROM DANANG (PBS, TV-PG) PBS presents the Oscar nominee docu on a not-so-smooth reunion between mother and daughter.
*CHECK LOCAL LISTINGS

9–11PM
HOMELESS TO HARVARD: THE LIZ MURRAY STORY (Lifetime, TV-PG-LV) Not only did Liz Murray go from living on the streets to attending Harvard, she got Thora Birch to play her in a cable movie. Score!

SERIES DEBUT

10–11PM
ART CRIMES AND MYSTERIES (Bravo, TV-PG) What's worse than having a $70 million painting stolen from under your nose? How about when the thieves actually mock you with a note that reads "Thanks for the poor security"? See the sordid (and sorta funny) story here.

9–10PM
MARRIED BY AMERICA (Fox, TV-14-DLS) As America puzzles over which couple will get hitched, we're more concerned with another mystery—who the hell is Ms. P? *Married*'s breakout star (right) bagged her current on-air assignment as a "relationship expert" when she baked a double fudge crunch cake for a production assistant. Sweet! But can she advise *me* on what to do when I get yelled at by my wife for leaving the toilet seat up? "I'll tell you what—leave the toilet seat up, sit down on the toilet yourself, and let your equipment fall into the toilet," she says unsympathetically. "It gets kinda cold down there." Hey, they don't call her Ms. P for nothing.

SHOULD I TAKE NOTES?

TUESDAY April 8

8–10PM
NAPOLEON (A&E, TV-PG) Isabella Rossellini, John Malkovich, and Gérard Depardieu try to avoid getting slapped around by the little man in A&E's miniseries. (Concludes April 9)

9–11PM
DEAD MAN WALKING (Showtime, TV-R) A killer performance by Sean Penn.

9–11PM
CHER: THE FAREWELL TOUR (NBC, TV-PG) It would be easy to accuse Cher of overdoing it in this concert special, but instead of passing judgment, we're just gonna sit here and watch the diva ride a huge prop elephant across the stage.

10–11PM
CRANK: MADE IN AMERICA (HBO, TV-MA) Drugs freak people out. Needles freak me out. So everyone's in bad shape in this docu on methamphetamine.

THAT'S MY BUSH

7–8AM*
SESAME STREET (PBS, TV-G) While her hubby is off huddling with Tony Blair and Colin Powell, Laura Bush has found herself some new friends to hang out with—Big Bird and Elmo! The First Lady continues her quest to promote literacy, stopping by to read the timeless classic *Wubba Wubba Woo*. It's no Nancy Reagan on *Diff'rent Strokes*, but it's still kinda cool to see a resident of the White House kickin' it with a Muppet. B+
*CHECK LOCAL LISTINGS

The Guest List

Look Who's on The Couch This Week
(SUBJECT TO CHANGE)

MICHAEL DOUGLAS

DAVID LETTERMAN **Monday** Chris Elliott, Eliza Dushku, musical guests Dixie Chicks (R) **Tuesday** Adam Sandler, musical guests the Folksmen **Wednesday** Lisa Marie Presley, Jamie Kennedy **Friday** Comedian Jeff Stilson

JAY LENO **Monday** Sarah Wynter, musical guest Lucinda Williams **Tuesday** Michael Douglas, Dennis Miller, musical guests Godsmack **Wednesday** Seann William Scott **Thursday** Regis Philbin, musical guests Theory of a Dead Man **Friday** Rosie O'Donnell, Snoop Dogg, musical guests Boomkat

CONAN O'BRIEN **Monday** Tom Arnold, Tom Everett Scott, musical guest Mark Knopfler (R) **Tuesday** Musical guests the Mooney Suzuki **Wednesday** Dennis Miller, Adam Glasser **Thursday** Adam Sandler, musical guests Sahara Hotnights **Friday** Seann William Scott, Luis Guzman, musical guest Joe Jackson

JIMMY KIMMEL **Monday** Carmen Electra, Arizona Diamondbacks pitcher Curt Schilling **Tuesday** Rory Culkin **Thursday** Eddie Griffin

CRAIG KILBORN **Monday** Eddie Griffin, Katherine Heigl, musical guests Breaking Benjamin **Tuesday** Wendie Malick, musical guests Simple Plan **Wednesday** Basketball analyst Jeff Van Gundy **Thursday** Amanda Bynes, musical guest Liam Lynch **Friday** Ali G, musical guest Ziggy Marley

MARRIED BY AMERICA: MICHAEL YARISH; SESAME STREET: RICHARD TERMINE/SESAME WORKSHOP

ILLUSTRATION BY DAVID COWLES

WhattoWatch

WEDNESDAY April 9

9–10PM
THE BACHELOR (ABC, TV-PG) Go ahead, play the EW *Bachelor* Drinking Game! Just chug every time someone says the words *journey* or *connection*. And shotgun a brewski whenever two people suck face. And then pass out. (Then vomit. Then pass out again.)

SEASON PREMIERE

10–10:30PM
LEGENDARY NIGHTS: THE TALE OF TYSON–DOUGLAS (HBO, TV-PG) With a time machine at your disposal, you could go chill with the dinosaurs, check out the signing of the Declaration of Independence, or put a buttload of money on Buster Douglas in Tokyo. (*T. rex*es are cool and all, but they won't make you filthy rich.)

10–11PM
SOUL FOOD (Showtime, TV-14) In the racy season opener, Kenny's and Maxine's raging hormones drive their teenage son crazy, while Bird must deal with the rage of a crazy ex-boyfriend. Teri (Nicole Ari Parker) may have finally found the right man, but Damon's (Boris Kodjoe, above with Parker) surfacing demons mean that she'll have to put saving the world on hold in order to save her marriage. Four years into *Food*'s run and there's still plenty of sex, drama, and disorder on the plate. Hooray for prime-time soaps! B+ —*Kimberly Reyes*

THURSDAY April 10

8–9PM
SURVIVOR: THE AMAZON (CBS) No offense, but I'll offer a lifetime's supply of peanut butter to Heidi if she promises to keep her clothes *on* for a change. Homegirl is flat-out scary looking.

SERIES DEBUT

9–10PM
EXTREME MAKEOVER (ABC, TV-PG) Be afraid. Be very afraid. In fact, go hide somewhere.

9–10PM
CSI: CRIME SCENE INVESTIGATION (CBS, TV-14-V) Grissom investigates a movie house murder, pausing only to grab some popcorn and take in a few scenes from *Agent Cody Banks*.

10–11PM
TV ROAD TRIP (Travel Channel, TV-G) Come aboard, *Love Boat* stars Gavin MacLeod and Jill Whelan are expecting you as they set sail on the latest edition of this boob tube nostalgia fest.

YO, WATCH THE NECK

8–9PM
BIOGRAPHY: MARIE ANTOINETTE (A&E) All right, so it's not like watching Princess Diana, but after seeing *Biography*'s docu on another famously unhappy monarch, you do realize one thing: Man, did Marie get screwed. Piecemeal interviews with various historians uncover Antoinette's struggle as a political pawn, and show her as both a devoted wife to an unaffectionate husband and a compassionate ruler of a country that hated her. Except for the boring reenactment of her life at Versailles, A&E's chronicle is a different take on a well-documented story. B —*Sumeet Bal*

FRIDAY April 11

8–9PM
AMERICA'S FUNNIEST HOME VIDEOS (ABC, TV-PG) Tonight's ep features "a look at everyday nincompoops," which raises the question: Do people in the year 2003 actually still use the word *nincompoops*? (R)

JOE PISCOPO ALERT!

8–9:30PM
JOHNNY DANGEROUSLY (Fox Movie Channel, TV-PG-13) Pretty much the beginning and the end of Jersey Joe's film career.

8–9PM
AMERICA'S MOST TALENTED KID (NBC, TV-G) I make it a policy to never get all high and mighty when discussing lowbrow reality shows, but this may just be the single most disturbing program in the history of television. I'm sorry, but there's just something inherently *wrong* with a 5-year-old rapper grabbing his crotch on national TV.

8:30–9PM
GREETINGS FROM TUCSON (The WB, TV-PG-L) Who says 'N Syncer J.C. Chasez needs that punk Timberlake to maintain his status as an international superstar? He's guest-starring on The WB!

SEASON FINALE

9–10PM
ED (NBC, TV-PG) Let's just hope that's not *series* finale, as Ed continues to go back and forth between Carol and Frankie. (Dude, make up your mind!)

SERIES DEBUT

10–11PM
LOVE U (TLC, TV-14) Engaged couples go through a marital boot camp to help determine if they're ready to be wed, because if you can't even drive a tractor trailer backward together through an obstacle course, well, then, what's the point?

ROKER, THE ANIMATED JOKER

6–6:30PM
THE PROUD FAMILY (Disney Channel, TV-G) You've heard of Fat Albert? Meet Phat Al. *Today* show weatherguy Al Roker opens a hip teen nightspot ("where the music is the shizzle for the rizzle, and tomorrow you can expect a little drizzle") in a delirious episode of the funky animated sitcom. Tweeny-bopper Penny Proud (voiced by *One on One*'s Kyla Pratt) sneaks into the club with pals Zoey, Dijonay, and LaCienega, only to learn that Al is secretly—as we've long suspected—the devil. Which explains his dis: "You lie more than Willard Scott. Let's face it: How beautiful can a 100-year-old woman be?" Brrr, that's cold! A– —*Bruce Fretts*

SOUL FOOD: KAREN STEVR; BIOGRAPHY: AP

WhattoWatch

SATURDAY April 12

7:15–8:50PM
BIO-DOME (The Movie Channel, TV-PG-13) Actually, come to think of it, locking Pauly Shore and Stephen Baldwin up in a biosphere isn't such a bad idea. Not bad at all.

8–10PM
KAZAAM (Disney Channel, TV-PG) You could say this is possibly the worst movie of the past 10 years. But I would counter with the argument that it features Shaquille O'Neal as a rapping genie who magically materializes out of a boom box. And that would be called checkmate, my friend.

8–10:30PM
PLATOON (Bravo, TV-14-LV) Sure, Oliver Stone's gritty Vietnam drama may have won the Best Picture Oscar, but do you see any rapping genies?

TICO TORRES ALERT!

8–9PM
BON JOVI: LIVE FROM SAN JOSE, CA (QVC) Jon Bon Jovi keeps singing about how it's his life, so if he wants to force his bandmates to go and hawk CDs and videos live on QVC, that's his decision. Even if it does run the risk of giving artistic integrity a bad name.

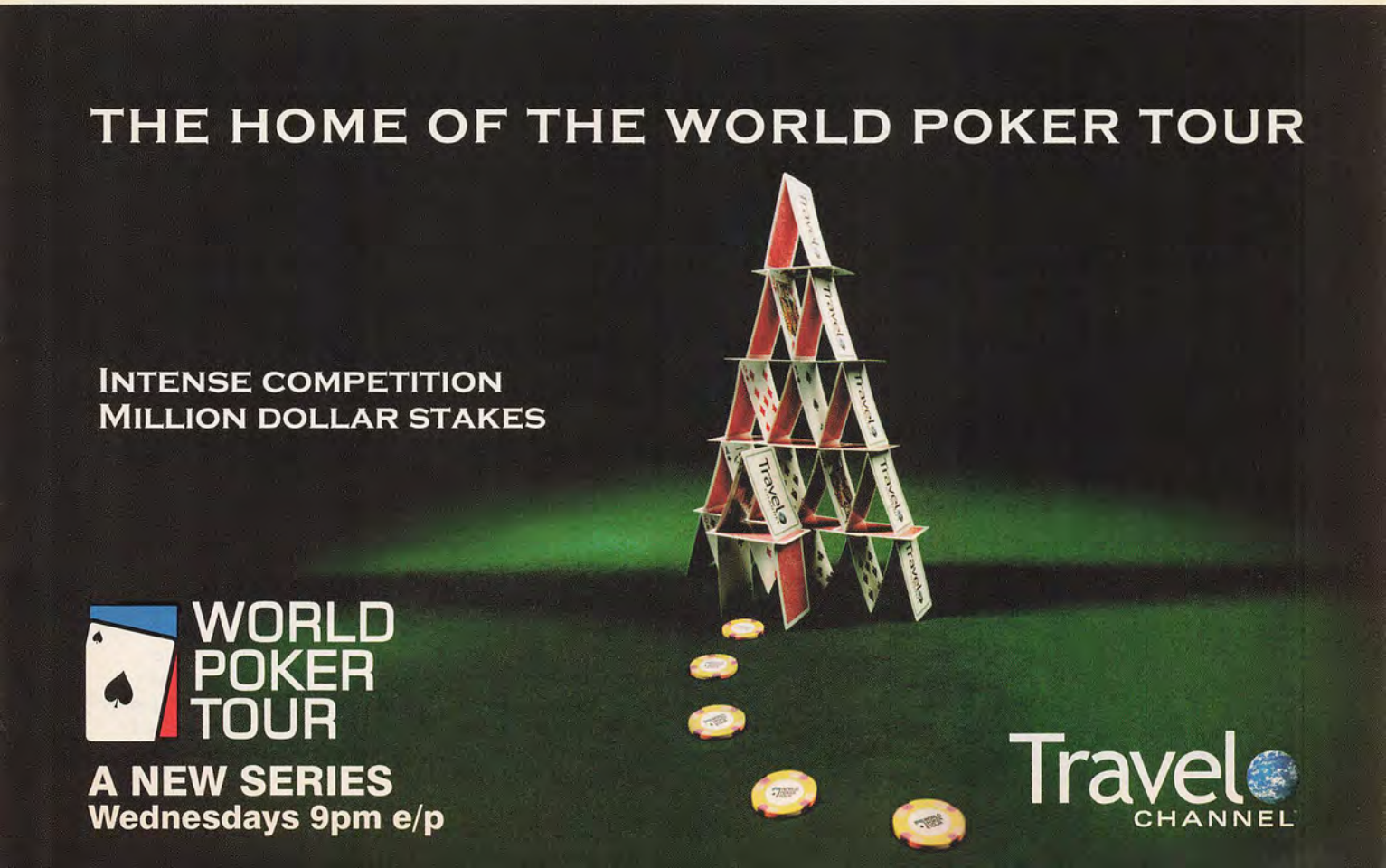
9–10PM
THE DISTRICT (CBS, TV-PG-LV) Nothing is quite as simple as black and white when some interracial couples turn up dead.

9–11PM
HUNTER: BACK IN FORCE (NBC, TV-14) I had the hugest crush on Stepfanie Kramer back when this show (now returning for a third reunion movie) was first on the air in 1984. Not so much anymore.

I GOT YOUR MADDEN CRUISER RIGHT HERE, BABY

10–11PM
DENNIS MILLER: THE RAW FEED (HBO, TV-MA) I think Dennis Miller can be pretty amusing at times. He's obviously a smart guy with a wealth of random references at his disposal. But there's something a little off-putting about a person who always laughs at his own jokes. Thankfully, he refrains from such behavior as part of HBO's stand-up special, but his comedy is still hit-and-miss, and often in the same joke. Example: "I was wondering if Circuit City could possibly make their receipts just a little longer." Funny. "'Cause I'd like to jelly-roll Cleopatra up in one and present her to Caesar." Huh? As usual, Miller scores highest when he tackles more taboo subjects like masturbation and the Catholic Church, but his pro-war commentary ("I think it's time to start kicking ass and taking hyphenated names") falls flat...until he makes fun of the French, of course. B–

DENNIS MILLER: CHUCK HODES



SUNDAY April 13

8–8:30AM
THE GIFT OF YEARS: AGING CREATIVELY IN AMERICA (CBS) Sure, I'll set my alarm clock so I can get superdepressed first thing in the morning. Sounds like a blast!

1–2:30PM
JACK NICKLAUS: THE MAN BEHIND THE LEGEND (CBS) If I knew the first thing about golf outside of what I learned from multiple viewings of *Caddyshack* (note to self: Never go night putting with the dean's daughter), I'd be all over this docu special. As it stands, this is when I usually go stock up on some frozen Mama Celeste pizzas.

5–7PM
OUR LIPS ARE SEALED (ABC Family, TV-G) I just assumed this was a documentary on the Go-Go's, so imagine my horror upon discovering it was actually a freakin' Olsen twins movie in which the sisters enter the Witness Protection Program.... Okay, I was kind of into it.

6–7:40PM
STAGECOACH (Turner Classic Movies) 1939 may have just been the best year for movies ever (*The Wizard of Oz*, *Gone With the Wind*, *Mr. Smith Goes to Washington*), and this John Ford Western plays no small part in that assessment.

7:30–8PM
KING OF THE HILL (Fox, TV-PG) Peggy finds that her organic garden grows a heck of a lot better once she busts out the pesticides.

8–10:30PM
THE REPLACEMENTS (TBS, TV-14) It's a movie about Washington's 1987 scab-filled football team, although the quarterback has somehow magically transformed from a black ex-con into Keanu Reeves.

8–10PM
I LOVE YOU, I LOVE YOU NOT (WE, TV-PG-S) Oh, make up your mind.

8–8:30PM
THE SIMPSONS (Fox, TV-14-D) When it comes to the family, why stay when you can go gay? That's what Homer's thinking when he moves out of 742 Evergreen Terrace to go live with a homosexual couple.

8–9:45PM
PEGGY SUE GOT MARRIED (AMC, TV-PG-13) I'll go to the grave not knowing how Nicolas Cage got his voice to sound like that.

8–10PM
INSIDE THE ACTORS STUDIO: JOHN TRAVOLTA (Bravo, TV-PG) It will be fun to see how celebrity-butt smoocher James Lipton dances his way around *Battlefield Earth*. And *The Experts*. And the entire *Look Who's Talking* franchise.

8–9PM
TRUCK AND TRACTOR PULLS (Travel Channel, TV-PG) Hold on one second while I go get my pack of Skoal. (R)

8–8:30PM
MY BIG FAT GREEK LIFE (CBS, TV-PG) Man, the guy running the laugh track on this thing sure is getting quite a workout.

8:30–9PM
OLIVER BEENE (Fox, TV-PG) Oliver's teacher encourages him to cheat.

9–9:30PM
MALCOLM IN THE MIDDLE (Fox, TV-PG-D) Malcolm's teacher encourages him to cheat, which would be a little more shocking if it weren't coming right on the heels of *Oliver Beene*.

9–11PM*
THE JURY (PBS, TV-PG) Tonight, in *Masterpiece Theatre*'s second installment in a four-part series, "Duvinder admits to a history of violence in sword fighting contests." But isn't that sorta like admitting to a history of being tired while sleeping?
*CHECK LOCAL LISTINGS

9–10PM
SIX FEET UNDER (HBO, TV-MA) David and Keith attend a Gay Men's Chorus brunch, only to be shocked by the appearance of one Homer J. Simpson.

10:30–11PM
THE MICHAEL ESSANY SHOW (E!, TV-PG) Our own Lynette Rice seems to have a major crush on this kid, and I can't express to you how much I wish I were kidding right now. Seriously, the woman needs help.

WATCH MY MOVIE OR I'LL SHOOT YOU!

8–10PM
FRAMED (TNT, TV-14-L) Rob Lowe (above) is an honest New York cop with a not-so-honest New York accent. But when he is summoned to interrogate the key witness in a money-laundering case (Sam Neill), it's suddenly psychological thriller time! Next thing you know, Neill is framing Lowe, Lowe is framing Neill, and they may both be framing an annoying U.S. attorney. But the real person being suckered is you, dear viewer, by a story that is as silly as it is stereotypical. Neill plays another one of those supercivilized European villain geniuses we've all come to know and hate, while Clarice...uh, I mean Lowe, lamely tries to get info out of his subject without being completely psychoanalyzed in the process. Still, this might all be forgivable if the damn thing at least MADE SENSE! (About halfway through, you'll stop bothering to try to follow all the inane "twists.") Lowe is currently enjoying a view from the top in movie theaters. Here's one from considerably lower. C

PAINFUL MEMORIES, PAINFUL SCRIPT

8–10PM
OUT OF THE ASHES (Showtime, TV-14) Christine Lahti (left) delivers a brave performance as Gisella Perl, a Hungarian-Jewish OB-GYN who worked alongside Nazi doctors, including madman Josef Mengele, during her internment at Auschwitz. Sadly, veteran director Joseph Sargent's telepic can't match the overwhelming emotional impact of another recent Holocaust-survival tale, *The Pianist*. The script awkwardly jumps back and forth between Perl's WWII memories and her later attempts to attain U.S. citizenship, which were complicated by her allegedly collaborationist past. As Lahti's Perl endures an endless INS hearing, *Out of the Ashes* squanders a trio of terrific character actors—Beau Bridges, Bruce Davison, and the late Richard Crenna—as interchangeable bureaucrats. C+ —*BF*

FRAMED: JAN THIJS; *OUT OF THE ASHES*: HOLLY STEIN

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The Grit Escape

Lucinda Williams and the Jayhawks offer more of their arresting roots-rock candor via the Lost Highway label. **by Will Hermes**

"WE ARE SO OUT OF touch," sang Lucinda Williams on 2001's *Essence*. It's a line that could double as a proud slogan for her label, Lost Highway—an imprint devoted to highbrow roots-rock and old-school country alien to the cyberbimbo mall of MTV, CMT, and mass-market radio. Yet after the megaplatinum success of its *O Brother, Where Art Thou?* soundtrack, a host of Grammy wins (most recently for aesthetic forebears Willie Nelson and Johnny Cash), and a spate of critically applauded records, Lost Highway is turning out to be something like music's Miramax or Farrar, Straus and Giroux: a boutique brand deftly balancing art and commerce on a corporate scale. While the majors fumble through their economic and creative blight, Lost Highway is among the only encouraging stories out there.

Williams is the paradigmatic Lost Highway artist—a little bit country, a little bit rock & roll, steeped in the true grit of the blues and the prickly mythopoetic ambition of Bob Dylan. She's earned endlessly glowing reviews. But what's great about **World Without Tears** is that it's not just another great Lucinda Williams record. A perfectly imperfect set, it's looser, blowsier, and more what-the-hell? than anything she's done. That's not to say it's less artful than her two masterpieces, *Lucinda Williams* and *Car Wheels on a Gravel Road*. But where the latter often suggested Herculean effort was spent locating the precise millisecond to clip a slurred vowel, there's an easy confidence on *World* that lets the singer get, well, a bit freaky. There's the death-metal-inspired Baptist minister of "Atonement," a nightmarish, John Lee Hooker-style stomp. And there's not one but two rap-inflected oddities: "Sweet Side" recalls Dylan-style talking blues with smoother flow and more melody, while the bleak song-poem "American Dream" simultaneously refracts Springsteen's *Nebraska*, Grandmaster Flash and the Furious Five's "The Message," and the Doors' "Riders on the Storm." It shouldn't work—at *all*—yet it does, held together by a razor-sharp band and possibly the best singing of Williams' career.

World is also noisier and randier than *Essence*, which stripped songs to skeletons and let Williams stretch her voluptuous phrasing. But *Essence*'s sad, breathy longing

MARTIN SCHOELLER/CORBIS OUTLINE

is the jump-off point for a record largely about the blast-furnace luminosity of lust. Age is irrelevant with music this good, but it must be said: *World* may be the most profoundly carnal record ever made by a woman of 50. On "Ventura," Williams moans, "I wanna get swallowed up in an ocean of love" while pedal-steel waves lap at her hips. On "Righteously," she implores a reluctant lover to "Just play me John Coltrane" while guitarist Doug Pettibone thrusts with Trane-like fortitude. And "Those Three Days" is a smoldering after-the-affair anthem that channels seductive pain so vividly, you can almost feel the scorpions beneath the narrator's skin. Could it be a radio hit? Sure, if the entire song didn't hinge on Williams spitting out the line "I have been so f---in' alone." Somewhere, a corporate accountant gently weeps. But for now, it seems Williams has found safe harbor to make art her way.

CAN'T STOP THE 'MUSIC' The 'Hawks soar despite a troubled history

Ditto the Jayhawks, veteran poster kids for how major labels fail some of the most talented artists. The Minneapolis band has endured nearly 20 years of tough breaks—deep production debt, record-label collapse, the departure of coleader Mark Olson and a subsequent revolving-door lineup. Yet the music has rarely flagged. (Lost Highway plans to release the Jayhawks' full oeuvre in a vinyl-only boxed set later this year.) **Rainy Day Music** follows 2000's criminally slept-on *Smile*, the apex of their evolution from dusty, Crazy Horse-riding country-rockers to baroque pop-rock renovators of the Hotel California. Folk-rock laced with banjos, accordions, and pedal steel, *Music* is the roots move one suspects fans have wanted for years, its classic rock flavor echoing the Byrds, CSNY, and Poco. It's a handsome, cozy set. Yet one misses the old guitar fireworks and even the lush pop-craft. It's almost as if, freed to be themselves, the Jayhawks need to refigure who they are, or want to be.

Hopefully their label will give them room to do that, since frontman-songwriter Gary Louris—like Williams and fellow Highway-man Ryan Adams—aspires to write songs for the ages, not just for this week's pop chart. As Williams sings on "Fruits of My Labor," "Baby, if it's all the same/Take the glory any day over the fame." Better advice for any artist would be hard to come by. *World:* **A** *Music:* **B+**

JAYHAWKS: DANNY CLINCH; BEASTIE BOYS: DAVID TITLOW/RETNA; DE LA ROCHA: SEAN MURPHY/CAMERA PRESS/RETNA; KRAVITZ: JIM SPELLMAN/WIREIMAGE.COM; R.E.M.: ANTON CORBIJN

Four Rockers Go Online to Give Peace a Chant

IRAQ & ROLL

AS THE WAR HEATS UP, A SLEW OF ARTISTS HAVE PENNED PROtest songs and posted them online for free downloading, circumventing potentially skittish radio stations and getting the music to market at lightning speed. But do they rock? EW rates them from one to four peace signs. —*Rob Brunner and Evan Serpick*

BEASTIE BOYS

"IN A WORLD GONE MAD"

BEASTIEBOYS.COM

Sample Lyric: "Say ooh ah what's the White House doin'?/Oh no! Say, what in tarnation have they got brewin'?... George Bush you're looking like Zoolander/Trying to play tough for the camera." The lightweight lyrics—the above snippet is but one of many "zingers"—match the irritating synth-pop beat to a tee. Rather than encouraging antiwar activists, this garbled garbage just gives them something else to be angry about.

✌

ZACK DE LA ROCHA AND DJ SHADOW

"MARCH OF DEATH"

ZACKDELAROCHA.COM

Sample Lyric: "What is a flag but a shroud out loud/And outside my window is a faceless crowd/'Cause a cowering child just took her last breath/One snare in the march of death." De la Rocha, formerly of Rage Against the Machine, is the only lyricist here whose eloquence echoes protest songs of old, and DJ Shadow's beat is appropriately bombastic. The Beatles reference—"I read the news today, oh boy"—is a nice touch.

✌✌✌✌

LENNY KRAVITZ AND KAZEM AL SAHIR

"WE WANT PEACE"

ROCKTHEVOTE.ORG

Sample Lyric: "We want peace, we want it, yes, we want peace, we want it, yes, we want peace and we want it fast/Doo doot n' doo-doo doo-doo..." Dumb words and a repetitive chorus derail this peace train. And what's with his declaration that "it's time for the revolution"? Only a muddled mind could concoct an ode to peace that begins with a call to arms. At least Iraqi pop star al Sahir adds some nice texture. Where can we download *his* music?

✌✌

R.E.M.

"THE FINAL STRAW"

REMHQ.COM

Sample Lyric: "For this fear will not destroy me/And the tears that have been shed/It's knowing now where I am weakest/And the voice in my head. In my head." No, we're not sure what he's on about either. But at least it sounds like Michael Stipe actually put some thought into his evocative (though typically vague) lyrics. And the song is a throwback to classic folk, an appropriately solemn meditation on fear and forgiveness.

✌✌✌

All in the Family

Lisa Marie Presley launches a recording career in the shadow of her famous father, and proves the King passed on more than his royalties

LISA MARIE PRESLEY HAS JUST RELEASED her first album, and it's better than suspicious minds would think—a flawed but promising debut. **To Whom It May Concern** is a 12-song set of country-flecked rock with wedges of pop and not a little surliness. This is a CD you're meant to blast as a borrowed *f--- you* to those who thwart, misunderstand, interfere with, and otherwise annoy you. And Presley's got the right voice for the job. Her rich, smoky vocals evoke Sheryl Crow and occasionally bear traces of Courtney Love's ragged disaffection ("Nobody Noticed It").

Lisa Marie Presley
TO WHOM IT MAY CONCERN
CAPITOL

The music's consistently involving, too. The anthemic "The Road Between" is built around the shimmering twang of a guitar and a petulant chorus: "You're all I see/And it's definitely my fault." The first single, "Lights Out," is rallying and honky-tonk-derived. And the sweetly downcast "So Lovely," a tribute to the singer's children, makes melancholy use of the theme from *Midnight Cowboy*.

If only the whole thing didn't seem so tidy. The tunes come off as calculated in their gritty appeal, like musical corollaries of the expertly faded jeans sold at the mall. Presley is frequently listed as cocomposer, but it's more likely that *Concern*'s canniness is the work of, among other contributors, Glen Ballard (who produced Alanis Morissette's *Jagged Little* breakthrough) and producer Eric Rosse (Tori Amos).

And when there are imperfections, they're not artistic foibles that texturize. They're lyrical lapses. "I had a good feeling when I woke up/But I missed it 'cause I was sleeping," goes a confusing couplet from bonus track "Excuse Me." On "Important," she sings: "You need to bring me my food first/I'm not the one you want to starve." Let's just say she's not quite ready for *VH1 Storytellers*.

Still, *To Whom It May Concern* generally delivers the sort of sonic catharsis that Presley, who has described this album as being the real her, was trying for. And if it proves her to be a viable rock singer, well, we can think of at least one person who would not have been at all surprised. **B–** —*Kristina Feliciano*

MARIO TESTINO

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The Week

» Singles

ROSCO P. COLDCHAIN • "Delinquent" *(Star Trak/Arista)* The Neptunes try to squeak by—literally—with another twitchy, noisome party jam of generic keyboard detritus. But more than the boring blips and digitized James Brown hiccups, it's rapper Coldchain's cacophonous, cocaine-focused rhymes that ruin this one. At least fellow Pharrell affiliates the Clipse, for all their kingpin claims, are clever. With Coldchain, expect no style, no substance, just abuse. **C–** *—Neil Drumming*

» Pop/Rock/Rap

YO LA TENGO • Summer Sun *(Matador)* Having long established their indie-rock bona fides (and, some might argue, their rightful claim to the genre's throne), the Hoboken-based troika has concocted a refreshing cocktail by tossing equal parts Alex Chilton, Gilberto Gil, and early YLT into a blender and pressing "puree." From the wistful charms of "Today Is the Day" to the kaleidoscopic swirl of "Let's Be Still," it's clear that the seasonal orb of the title is not the fireball of a scorching August noon but the warm disc of a lazy June evening. **B** *—Wook Kim*

GINUWINE • The Senior *(Epic)* On the finest tracks of his fourth set, R&B balladeer Ginuwine delivers clichéd slow jams with convincing emotion. But too much of the album skews toward the dance floor rather than the bedroom, with Ginuwine's vocals lost in a routine groove. He calls this *The Senior*, but it's sophomoric, at best. **C** *—Craig Seymour*

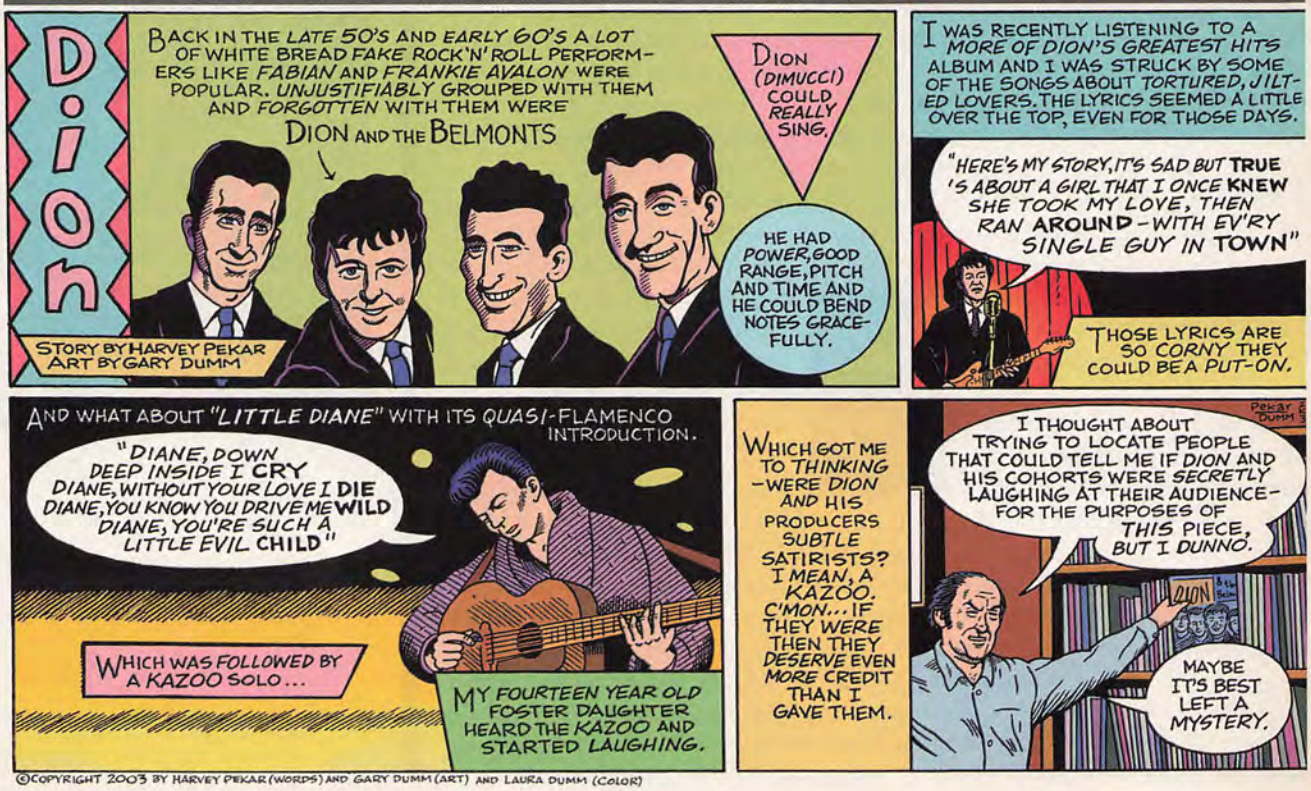
GODSMACK • Faceless *(Republic/Universal)* These Boston 'bangers say they've "matured" on their third album; for proof, consider "I F---ing Hate You," a deeply felt diatribe against...a contractor who worked on singer Sully Erna's house. Such grown-up inspirations aside, mostly it's the same staccato riffing, constipated vocals, and generic, rage-against-the-kidney-stone angst, perfectly timed as a fleeting fix until that next Metallica album ships. Kudos, anyway, for truth in titular advertising. **C–** *—Chris Willman*

WOODED BLISS Veteran rockers Yo La Tengo find their place in the *Sun*

THE BLOOD BROTHERS • Burn Piano Island, Burn *(IAM/ARTISTdirect)* Give 'em points for originality in a genre that often prizes brute force over innovation. The Blood Brothers' take on hardcore incorporates all the shouty vocals, savage guitar riffing, and hyperspeed drumming you could ask for, but throws in two—sometimes counterproductive—vocalists, and loopy lyrics that aim for surrealist poetry and usually miss, badly. But how can you dislike a band with a song called "God Bless You Bloodthirsty Zeppelins"? You can't. **B** *—Jim Greer*

DANIEL CHAVKIN/CORBIS OUTLINE; "RUNAROUND SUE": WORDS AND MUSIC BY DION DIMUCCI AND ERNEST MARESCA; "LITTLE DIANE": WORDS AND MUSIC BY DION DIMUCCI

HARVEY PEKAR'S LOST AND FOUND


Dion
BACK IN THE LATE 50'S AND EARLY 60'S A LOT OF WHITE BREAD FAKE ROCK 'N' ROLL PERFORMERS LIKE FABIAN AND FRANKIE AVALON WERE POPULAR. UNJUSTIFIABLY GROUPED WITH THEM AND FORGOTTEN WITH THEM WERE
DION AND THE BELMONTS
DION (DIMUCCI) COULD, REALLY SING.
HE HAD POWER, GOOD RANGE, PITCH AND TIME AND HE COULD BEND NOTES GRACEFULLY.
STORY BY HARVEY PEKAR
ART BY GARY DUMM
I WAS RECENTLY LISTENING TO A MORE OF DION'S GREATEST HITS ALBUM AND I WAS STRUCK BY SOME OF THE SONGS ABOUT TORTURED, JILTED LOVERS. THE LYRICS SEEMED A LITTLE OVER THE TOP, EVEN FOR THOSE DAYS.
"HERE'S MY STORY, IT'S SAD BUT TRUE 'S ABOUT A GIRL THAT I ONCE KNEW SHE TOOK MY LOVE, THEN RAN AROUND - WITH EV'RY SINGLE GUY IN TOWN"
THOSE LYRICS ARE SO CORNY THEY COULD BE A PUT-ON.
AND WHAT ABOUT "LITTLE DIANE" WITH ITS QUASI-FLAMENCO INTRODUCTION.
"DIANE, DOWN DEEP INSIDE I CRY DIANE, WITHOUT YOUR LOVE I DIE DIANE, YOU KNOW YOU DRIVE ME WILD DIANE, YOU'RE SUCH A LITTLE EVIL CHILD"
WHICH WAS FOLLOWED BY A KAZOO SOLO...
MY FOURTEEN YEAR OLD FOSTER DAUGHTER HEARD THE KAZOO AND STARTED LAUGHING.
WHICH GOT ME TO THINKING - WERE DION AND HIS PRODUCERS SUBTLE SATIRISTS? I MEAN, A KAZOO. C'MON... IF THEY WERE THEN THEY DESERVE EVEN MORE CREDIT THAN I GAVE THEM.
I THOUGHT ABOUT TRYING TO LOCATE PEOPLE THAT COULD TELL ME IF DION AND HIS COHORTS WERE SECRETLY LAUGHING AT THEIR AUDIENCE - FOR THE PURPOSES OF THIS PIECE, BUT I DUNNO.
MAYBE IT'S BEST LEFT A MYSTERY.
Pekar Dumm

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WINNER OF THE WEEK

Tori Amos

Her video for "A Sorta Fairytale" features Oscar winner Adrien Brody.

LOSERS OF THE WEEK

System of a Down

Their video for "Boom!" was directed by Oscar winner Michael Moore.

THE ALLMAN BROTHERS BAND
Hittin' the Note *(Peach/Sanctuary)* This masterful 11-track set includes nine terrific new songs, on a par with the Allmans' long-established canon. The righteous twin-slide attack is back, courtesy of soulful guitarists Warren Haynes (Gov't Mule) and Derek Trucks (drummer Butch's nephew). Best of all is Gregg Allman's burnished voice—as smoky as Kentucky's best sour mash—bemoaning (we suspect) former bandmate Dickey Betts' wicked ways ("High Cost of Low Living") and longin' for his lady of the swamps ("Desdemona"). Pain never sounded so good. **A** —*Holly George-Warren*

» Country

DEANA CARTER ◆ I'm Just a Girl *(Arista Nashville)* On her first studio album in nearly five years, Carter ("Strawberry Wine") calls on the pain of her 2000 divorce and DUI debacle to put some grit behind her usual gauzy delivery. Half pop, half country, and typically winsome (she wrote 10 and cowrote 2 of the 12 songs), *I'm Just a Girl* showcases one of Nashville's most underrated artists, poised for a comely comeback. **B+** —*Alanna Nash*

Music news and more at ew.com (AOL Keyword: EW)

ENTERTAINMENT WEEKLY

Listen2This*

WHAT'S ROCKING OUR WORLD

DJ SPOOKY IS THE RARE SPINNER who can balance high-minded experimentalism and rump-shaking boogie, as evidenced by last year's *Optometry*. On his latest, DUBTOMETRY (Thirsty Ear), he collaborates with proven winners like Lee "Scratch" Perry and Mad Professor on remixes of *Optometry* tracks and continues to sonically challenge without straying from the groove. Each cut is astonishingly fresh, as the deck master skips from orchestral arrangements to drum-and-bass to jazz riffing. Things veer toward the dull when guest rappers force the DJ to adhere to more stolid song structures ("Optometrix," with J-Live). But when he gets free rein, as on "Variation Cybernetique rmx," which is alternately driven by swooning violins and percussive pianos, the results are downright Spooky. A– —*ES*

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ILLUSTRATION BY HARRY CAMPBELL

THE CHART

LINKIN LOGS A TOP FINISH

IT TOOK QUITE A BROAD coalition of forces to remove 50 Cent from power this week. After seven weeks at No. 1, the battle-scarred rapper dropped to the No. 4 spot, thanks to new entries from two of the best-selling artists of the last 10 years and the most lucrative compilation series ever. Linkin Park handily earned the No. 1 slot due in part to a *Meteora* shower of MTV and radio exposure that helped the band sell 810,000 copies of its sophomore album in its first week of release. Celine Dion's *One Heart* found love with 432,000 buyers to finish at No. 2, while the *NOW* people found 256,000 reasons to keep making their hit-packed discs.

POP ALBUMS

LAST WEEK			WEEKS ON CHART
1	—	**LINKIN PARK** *Meteora*, Warner Bros.	1
2	—	**CELINE DION** *One Heart*, Epic	1
3	—	**VARIOUS ARTISTS** *NOW That's What I Call Music! 12*, Virgin	1
4	1	**50 CENT** *Get Rich or Die Tryin'*, Shady/Aftermath/Interscope	8
5	2	**NORAH JONES** *Come Away With Me*, Blue Note	57
6	4	**VARIOUS ARTISTS** *Chicago* soundtrack, Epic	11
7	—	**BRIAN McKNIGHT** *U Turn*, Motown	1
8	—	**THA DIPLOMATS** *Diplomatic Immunity*, Def Jam	1
9	5	**EVANESCENCE** *Fallen*, Wind-Up	4
10	3	**R. KELLY** *Chocolate Factory*, Jive	6
11	6	**KID ROCK** *Cocky*, Lava/Atlantic	71
12	9	**SEAN PAUL** *Dutty Rock*, 2 Hard/VP/Atlantic	20
13	84	**B2K** *Pandemonium*, Epic	16
14	—	**HOT BOYS** *Let 'Em Burn*, Cash Money/Universal	1
15	8	**FABOLOUS** *Street Dreams*, Desert Storm/Elektra	4

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IN STORES APRIL 15

KELLY CLARKSON *Kelly Clarkson* (RCA) The *American Idol* champ tries for another chart-topping "Moment" with her debut album.

FLEETWOOD MAC *Say You Will* (Reprise) The band moves beyond its greatest hits—and Christine McVie, who sat this one out—and delivers 17 new songs.

PETE YORN *Day I Forgot* (Columbia) Yorn and producers Walt Vincent and Brad Wood return to the Culver City, Calif., garage where they made *Musicforthemorningafter* together two years ago.

BILL FRISELL *The Intercontinentals* (Nonesuch) The jazz guitarist goes global with artists such as Vinicius Cantuária, who brings the sounds of Brazil.

IF YOU LIKE...

Swinging '60s soundtracks *After the Fox* and the **MONKEES**' *Head*, dig Sundazed's reissue of music from X-rated 1969 flick *The Minx*, performed by **THE CYRKLE**.

The rootsy songcraft of **COUNTING CROWS** and the gruff alt-pop of **PAUL WESTERBERG**, check out *Blackbird on a Lonely Wire* by Nashville's **WILL HOGE**.

Musically adventurous punk bands like **FUGAZI** and **THE EX**, plug into *More Motion*, a new set of hard-to-find tracks by defunct Chicago act **TRENCHMOUTH**.

Nigerian Afrobeat master **FELA KUTI**, check out *Home Cooking*, the rhythm-packed new album from his longtime drummer, **TONY ALLEN**.

Omaha bands like **BRIGHT EYES** and **CURSIVE**, pick up the two-CD compilation *Saddle Creek 50*, featuring old and new songs from the label's roster.

Monsters' Ball

Michael Chabon guest-edits Dave Eggers' *McSweeney's*, producing a mixed bag of genre tales. by Carina Chocano

FOR THE LAST YEAR OR so I have been boring my friends, and not a few strangers, with a semi-coherent, ill-reasoned, and doubtless mistaken rant on the subject of the American short story as it is currently being written," Michael Chabon writes in the introduction to **McSweeney's Mammoth Treasury of Thrilling Tales**, a collection of horror, adventure, fantasy, and science fiction mostly by people who don't normally indulge in that sort of thing. Lamenting the brutal repression of the "ripping yarn" by the "quotidian, plotless, moment-of-truth revelatory story" (a virulent strain of storytelling that he claims "wipe[d] out all its rivals" circa 1950 like some implacable, Stalinesque microbe), the Pulitzer Prize-winning author sets out to revive contemporary short fiction by inviting some of its best contemporary practitioners, as well as a few best-selling iconoclasts, to defy "the Ban" and go genre slumming.

Chabon may be chafing from peer pressure to produce what he worries are inert stories "sparkling with epiphanic dew," but surely, "epiphanic dew" is better than the kind that just sits there, dampening lawn chairs at Bread Loaf. Considering that reflection, introspection, and insight have been all but exiled from every other medium, it seems like a strange time to be stumping for less thought, more action in short fiction. Then again, the anthology is copublished by *McSweeney's*—that quarterly home of wayward literary gestures founded by author and lit-land boss Dave Eggers—so it's probably safe to assume that the humble, post-ironic ingenuousness is meant to be part of the charm.

The conceit is never more annoying than when it leads able and self-assured writers into unfamiliar territory so that they might flail around and knock things over. Nick Hornby's apocalyptic thriller about a

ILLUSTRATION BY MARK STUTZMAN

boy with a magical VCR that lets him fast-forward live TV all the way up to the televised end of the world only makes you wish *somebody* had told him about TiVo. Stephen King tries his hand at a kind of inscrutable Ray Bradbury-inspired space Western (it's hard to tell, though, due to the inscrutability), with uncharacteristically un-thrilling results. Kelly Link, whose stories are usually effortlessly haunting, chokes and delivers a mannered fairy tale about witches. Michael Crichton tries to channel Raymond Chandler with a hard-boiled yarn about an alcoholic Los Angeles detective, but why? It's not only unflattering, it's unnecessary—he of all these writers could have just been himself. And in Sherman Alexie's gross-out penny dreadful about Civil War-era zombie cannibals, the plot quite literally comes out of nowhere and devours the story alive.

Some of the best tales in the collection take smart-alecky gibes at the assignment, as they probably should. Harlan Ellison's intrepid Himalayan explorer treks up a mountain in Nepal ("or Bhutan. Possibly Tanna Touva") toward a pair of gleaming arches in search of "the Core of Unquenchable Perfection" or "the Abyss of Oracular Aurochs. Possibly the Core of Absolute Discretion," and winds up getting his satori supersized. Chris Offutt invents a fictional author asked by Michael Chabon to contribute a thriller to *McSweeney's*. Finding that he is unable to finish, the writer winds up taking several dips in a time-travel "bucket." He discovers that his life, even when lived on several parallel planes, sticks to certain themes. For instance, "I go back in time and kill my father, which instantly changes me into the illegitimate son of Harlan Ellison, and I am adopted by a very nice couple named Mr. and Mrs. Chabon in California." Or, "I receive the Pulitzer Prize for a novel about model railroads and offer support to my fellow writer Michael Chabon who is highly frustrated by the progress of his novel [about] comic books."

McSweeney's Mammoth Treasury of Thrilling Tales
EDITED BY MICHAEL CHABON
$13.95
VINTAGE

In spite of itself, the collection contains enough revelatory moments to make the overall experience worthwhile. Eggers' account of the clueless, careless ways in which Western adventure tourists desecrate their own secular meccas is quietly devastating. Rick Moody's paranoid, postapocalyptic nightmare about a street drug that hooks people on hallucinating their own remembrances—the story is set in a Manhattan reduced to rubble by either terrorists, a drug cartel, the government, or, possibly, the protagonist's mom—is at once a lugubrious meditation on memories as ghosts *and* a gripping conspiracy thriller. And in Jim Shepard's plaintive opening tale, a grieving Arctic explorer wonders in what turns out to be his last moment if the object he has been chasing is not the Megalodon, an ancestor of the great white shark, so much as his own death. Here, the sneaky power of short stories is best illustrated. Whether you are about to be devoured by a gargantuan marine jaw or are just stepping off a curb, epiphanies can strike anywhere. So beware. **B–**

BetweentheLines

The inside scoop on the book world

» ARE ALL BOOK PROMOTIONS MIA? The first casualty of wall-to-wall TV war coverage just might be book publicity. With Gulf War II monopolizing airtime, most nonfiction authors are getting dumped from news-show lineups. (One exception: *Jarhead* scribe Anthony Swofford, who has appeared on *Dateline NBC* and CBS' *The Early Show* to talk Iraq and to pitch his chronicle of the first Gulf War.) "Honestly, if it's not about Iraq or Saddam or a related subject, I don't believe it's going to air," says Patty Neger, coordinating producer for ABC's *Good Morning America*, which has already canceled its "Read This!" book-club segment for April.

And that's leaving publishers in the lurch. "War isn't good for publishing in general because it takes away many, many...opportunities that publishers depend on to get their books out into the public eye," explains Gerry Howard, exec editor at large of Doubleday Broadway. *Power Failure*, a Doubleday tell-all from Enron whistle-blower Sherron Watkins and journalist Mimi Swartz, was to have been promoted on *Today*, *Dateline NBC*, *Larry King Live*, and NPR's *Fresh Air* last month. But when war began, the bookings were postponed.

Or consider the fate of Trisha Meili's *I Am the Central Park Jogger*, a memoir by the 1989 New York City rape victim. Until New York's *Daily News* spilled the beans March 28, Scribner had planned to keep Meili's identity a secret for an April 6 NBC special with Katie Couric. "That [program date] is still set—I check every minute," says Scribner VP of publicity Pat Eisemann.

Even a seemingly topical fit like Queen Noor, widow of Jordan's King Hussein and telegenic author of the new memoir *Leap of Faith*, isn't getting much TV time. Miramax Books publicity director Hilary Bass notes Her Majesty's interests—humanitarian efforts and rebuilding in Iraq—don't yet adhere to the media's script. "Right now, what all these shows want to talk about is the politics and violence, not bridge building," says Bass. "Believe me, I've asked." —*Gregory Kirschling*

GRAHAM TIM/CORBIS SYGMA

ROYAL FLUSHED Queen Noor seeks airtime

The Week

» Nonfiction

A.L.T.: A MEMOIR • André Leon Talley *(Villard, $24.95)* *Vogue*'s inimitable "StyleFax" columnist has penned a heartfelt but lighter-than-pashmina paean to the two women who made him a fixture in "the chiffon trenches of fashion": his poor but proud grandmother, who reared him in Durham, N.C., and mentor Diana Vreeland, the legendary former *Vogue* editor. At first glance, Mama and Mrs. Vreeland could not be more different, but both instilled the same values: Stay true to yourself, act with dignity, and appreciate luxury. Though he casually refers to Halston's dinners of cocaine and caviar and lounging on Karl Lagerfeld's terrace in Biarritz, he never forgets that "the gilding and artifice...however wonderful, are not the only things on earth." Mama would be proud. **B+** —*Emily Mead*

READING LOLITA IN TEHRAN: A MEMOIR IN BOOKS • Azar Nafisi *(Random House, $23.95)* In the Islamic Republic of Iran, where a stray lock of hair or socks of an immodest color can lead to a woman's detention, one brave literature professor handpicked seven female students for weekly discussions of forbidden Western classics. In her vivid memoir, Professor Nafisi artfully intertwines her own coming-of-age in prerevolutionary Tehran with the daily frustrations of her pupils. Although long quotes from lectures and familiar books bog down her narrative, Nafisi relates her girls' moving stories with quiet sympathy. As her passion for reading infects them, the young women begin thinking of themselves, subversively, as individuals—despite a life spent hidden under anonymous black robes and head scarves. **B** —*EM*

» Fiction

RED ANT HOUSE • Ann Cummins *(Mariner, $12)* A cast of misfits resides in *Red Ant House*, Cummins' spectacular debut collection. Set largely in the sun-blasted deserts of the Southwest, where Indian reservations abut uranium mines, Cummins' tales read like the kind of fiction Flannery O'Connor would have written had she grown up in the region. "I would marry my brother," says one woman, "though he's sinister and disrespectful." Family is about all Cummins' characters have, but it often brings trouble. A cop in "Starbust" worries that his wife has become a kleptomaniac, while the gimlet-eyed heroine of the title story nurses her depressed mother. It'd be easy to talk down to these lost souls, but Cummins speaks through them instead so we hear their woe loud and clear. **A** —*John Freeman*

FAMILY HISTORY • Dani Shapiro *(Knopf, $23)* In her riveting 1998 memoir *Slow Motion*, Shapiro recounted the car accident that nearly killed her suburban parents and left her—the checked-out, drug-addled daughter—struggling to hold it together. Now grown up and with a suburban family of her own, Shapiro infuses her new novel with her, well, family history. Rachel Jensen, a Shapiro-like New York City refugee, struggles to hold it together as her troubled daughter, Kate, slips away emotionally, her husband, Ned, moves out, and her infant son, Josh, has a potentially life-altering accident. Revealing a self-pity she dared not display in her own bio, Shapiro milks the Jensens' melodrama in a carefully crafted series of flashbacks. Still, *History* draws you into the Jensens' world, making you crave their survival—and tear up at even the slightest signs of hope. **B–** —*Ari Karpel*

TALLEY, HO! Runway raconteur A.L.T. with *Vogue* boss Anna Wintour

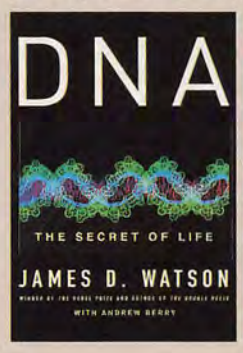
MONKEY IN THE MIDDLE • Josh Pryor *(Carroll & Graf, $24)* Retired Army captain Dutch Flowers is a disgraced Gulf War hero hired to investigate a murder in a secret science facility. The catch is that the victim—and the presumed murderer—are both genetically altered chimps gone haywire. Pryor's debut novel weaves a preop transsexual assassin, a plot to kill Saddam Hussein, and those half-human apes into a woolly tale of sci-fi weirdness and postwar paranoia. While the story has no trouble holding your interest, Pryor gums up the works by trying too hard to pull in left-field allusions like this one: "The bottle of 101-proof Wild Turkey...was empty but for the sacramental vapors lingering inside of it like a tapped-out genie." What hath Vonnegut wrought? **B–** —*Bob Cannon*

THE WIFE • Meg Wolitzer *(Scribner, $23)* On a flight to Helsinki, where her husband, Joe, will receive a Nobel-like literary prize, Joan Castleman suddenly realizes she wants out of their marriage of 40-plus years: "[W]e were thirty thousand feet above the ocean, hurtling forward but giving the illusion of stillness and tranquility. *Just like our marriage.*" The book soon jumps back to 1950s Smith College, where Joe is a charming—and married—professor and Joan is a cardigan-wearing freshman and aspiring writer. Wolitzer expertly constructs this lopsided relationship, particularly Joan's stoic pocketing of her own ambitions, into an eviscerating and acerbically funny novel. Just how much will a wife sacrifice for her husband's success? Wolitzer keeps us guessing right up until the gut-wrenching twist of a finale. **B+** —*Nancy Miller*

BIG FAT BOOK IN 60 SECONDS FLAT

In DNA: THE SECRET OF LIFE *(Knopf, $39.95)*, James D. Watson looks back on the 50 years since he and fellow Nobel laureate Francis Crick unlocked the blueprint to mankind's genetic code. Sound daunting? Well, here are some talking points to impress dinner guests and cabbies. —*Wook Kim*

- **A key breakthrough in helping Watson and Crick formulate DNA's double-helix structure came from data collected by a largely forgotten researcher, Rosalind Franklin, who died in 1958. Watson disparaged her in his 1968 book, *The Double Helix*, but now feels she deserved her own Nobel.**
- **Supermodels and Nobelists notwithstanding, humans are pretty much the same, since 99.9 percent of our genes are identical. Penguins, meanwhile, have more than twice our level of genetic variation. (And if you *really* want to get depressed, consider that an onion genome is about six times longer than a human's.)**
- **In a riff on eugenics, Watson notes that nearly half the recruits who took the U.S. Army's absurdly rigorous IQ test during WWI were deemed "feebleminded."**
- **The Max Hoffman Foundation decided to provide the initial funding for the Human Genome Project only after being denied naming rights to a new giant telescope.**
- **Genetic researchers can cause fruit flies to grow eyes on their legs.**



WINTOUR AND TALLEY: DJAMILLA ROSA COCHRAN/WIREIMAGE.COM

WINNER OF THE WEEK

'Lord of the Rings'

Last year, hobbits bested Hogwarts: According to sales-figure sorcery just released by *Publishers Weekly*, *Lord of the Rings*-related books (including *The Hobbit*) narrowly outsold Harry Potter books in 2002. Are the wonderful wizards at odds?

ILLUSTRATION BY HARRY CAMPBELL

PAPERBACK ORIGINAL ◆ **Will Rhode**
(Riverhead, $14) It ain't easy writing a best-seller—but that's exactly what a young British wastrel named Josh King must do to collect the £5 million left by his dead dad. (Cause of death: Viagra overdose.) Hoping to find material in the lazy, hazy life he's leading in the scuzzy underbelly of India, King teams with two colorful characters—a mobbed-up Bollywood wannabe and a Dutch hottie desperate to free her imprisoned boyfriend—to scam a smack dealer. Natch, everything goes awry. Writing with clean, propulsive prose, rookie novelist Rhode has crafted a darkly comic yarn about a dharma bum's journey from delusion to enlightenment. That said, you're left feeling Rhode is repressing a desire to have more fun with this winky lark. Nope, it ain't easy writing a best-seller. **B** —*Jeff Jensen*

MONKEEWRENCH ◆ **P.J. Tracy**
(Putnam, $23.95) If only all familial relationships yielded such creative fun as this thriller, written by a mother-daughter team under a pseudonym. When a serial killer begins to mimic an online game constructed by an endearing but enigmatic group of computer wizards, a Wisconsin sheriff, two Minneapolis cops, and the game's creators set out to stop the murders. From the well-drawn, intelligent characters to the perfect pacing, *Monkeewrench* is that rare mystery that stays ahead of the reader. You might *think* you've figured it out three quarters of the way through, but rest assured, even the most overly confident reader will be delightfully surprised at the ending. **A** —*Rebecca Ascher-Walsh*

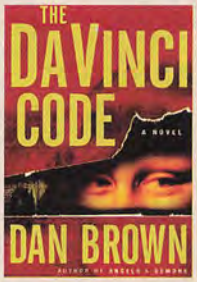
THE SERIES YOU SHOULD START

TO WHOM *HASN'T* JASPER FFORDE AND HIS CULT "literary detective" heroine Thursday Next been compared? The blurbs on Fforde's second Next fantasy adventure, Lost in a Good Book *(Viking, $24.95)*, cite everyone from Stephen Hawking to Bridget Jones to Nancy Drew to Monty Python to Buffy the Vampire Slayer. In Fforde's loony otherworld—in which Fort Knox holds the Library of Congress' most valuable books and bad guys escape via time travel—Ms. Next is a "LiteraTec" gumshoe, a government lackey-turned-celebrity since saving Jane Eyre in 2002's *The Eyre Affair*. *Lost* is even more richly crammed with jokes, ideas, and action. After her new hubby is erased by an evil corporation, Next book-hops into *Sense and Sensibility* with *Great Expectations*' Miss Havisham, defends herself inside Kafka's *The Trial*, and springs a nemesis from the pages of Poe's "The Raven." Brainier silliness is hard to find. A– —*GK*

BEST-SELLERS

LEO THE LION

REMEMBER THE NAME: ROBERT Langdon. He's the Harvard symbologist who finds clues to a murder hidden in the works of Leonardo Da Vinci in Dan Brown's *The Da Vinci Code*, which roars straight to No. 1 on this week's best-seller chart. Brown plans to continue the character in more books; given *Code*'s fast break out of the gate, we may have another Jack Ryan or Dirk Pitt on our hands.



FICTION

		WEEKS ON LIST
1	**THE DA VINCI CODE** Dan Brown, *Doubleday, $24.95*	1
2	**THE KING OF TORTS** John Grisham, *Doubleday, $27.95*	7
3	**THE JESTER** James Patterson and Andrew Gross, *Little, Brown, $27.95*	3
4	**THE LOVELY BONES** Alice Sebold, *Little, Brown, $21.95*	38
5	**DATING GAME** Danielle Steel, *Delacorte, $26.95*	3
6	**THE VANISHED MAN** Jeffrey Deaver, *Simon & Schuster, $25*	2
7	**THE RELUCTANT SUITOR** Kathleen E. Woodiwiss, *Morrow, $24.95*	1
8	**BACK STORY** Robert B. Parker, *Putnam, $24.95*	2
9	**SOMEONE TO WATCH OVER ME** Judith McNaught, *Atria, $25*	5
10	**CROSSROADS OF TWILIGHT** Robert Jordan, *Tor, $29.95*	11

NONFICTION

1	**ATKINS FOR LIFE** Robert C. Atkins, M.D., *St. Martin's, $24.95*	9
2	**THE PURPOSE-DRIVEN LIFE** Rick Warren, *Zondervan, $19.99*	8
3	**LEAP OF FAITH: MEMOIRS OF AN UNEXPECTED LIFE** Queen Noor, *Miramax, $25.95*	1
4	**THE POWER OF FULL ENGAGEMENT: MANAGING ENERGY, NOT TIME, IS THE KEY TO HIGH PERFORMANCE AND PERSONAL RENEWAL** Jim Loehr and Tony Schwartz, *Free Press, $26*	2
5	**THE SAVAGE NATION: SAVING AMERICA FROM THE LIBERAL ASSAULT ON OUR BORDERS, LANGUAGE, AND CULTURE** Michael Savage, *WND Books, $24.99*	11
6	**STUPID WHITE MEN...AND OTHER SORRY EXCUSES FOR THE STATE OF THE NATION** Michael Moore, *ReganBooks, $24.95*	38
7	**THE LAWS OF MONEY, THE LESSONS OF LIFE** Suze Orman, *Free Press, $26*	4
8	**JARHEAD: A MARINE'S CHRONICLE OF THE GULF WAR AND OTHER BATTLES** Anthony Swofford, *Scribner, $24*	3
9	**THE HUNT FOR BIN LADEN** Robin Moore, *Random House, $24.95*	3
10	**WHAT SHOULD I DO WITH MY LIFE?** Po Bronson, *Random House, $24.95*	11

SOURCE: *PUBLISHERS WEEKLY*

OPENING ACTS

"Ross Wakeman succeeded the first time he killed himself, but not the second or the third." —*First line of Jodi Picoult's novel* SECOND GLANCE *(Atria, $25)*

"Dogs are easy. If their tails are up and their eyes are soft, you're in. Sometimes they need to smell your hands, your shoes, between your legs. Sometimes they just throw themselves full tilt, all of them at all of you...." —*First lines of Paula McLain's memoir,* LIKE FAMILY *(Little, Brown, $23.95)*

"Sometimes I wonder: Who's there, floating above the brick stars of the apartment complex? Who is it, always breathing, listening so carefully to his breath? Who loves his breath so much?" —*Opening lines of Ira Sher's first novel,* GENTLEMEN OF SPACE *(Free Press, $23)*

the Joel Stein SHOW

The finest geek minds we could find test their mettle against the Great American Pop Culture Quiz

QUIZ SHOWDOWN

I HAVE TURNED A GREAT MANY BASIC TASKS—ATM WITHdrawals, elevator rides, hair growth—into competitions. My cockiness is so overwhelming that humiliating losses—wrestling a female volleyball player in front of my entire freshman dorm, appearing on an MTV game show and yelling "Dennis Hopper" right after someone had incorrectly guessed "Dennis Hopper"—just make me come back for more.

I am so competitive that my friends have been chosen not for their kindness, generosity, or charisma, but rather for how upset they get when I beat them at stuff. So when EW devised the Great American Pop Culture Quiz, I gathered five of the geekiest people I could find for a 30-minute, No. 2 pencil, editor-proctored nerdfest. My high school friend Art Chung, a question writer for *Who Wants to Be a Millionaire*, got a 1470 on his SATs and took them again just because I beat him by 10 points. I bring this up not only because it shows how intense Art is but because it allows me to work in the fact that I got a 1480 on my SATs.

I also invited John Sellers, who wrote the books *Arcade Fever* and *PCAT: Preparation for the Pop-Culture Aptitude Test*; Josh Tyrangiel, a music critic at TIME to whom I lose bets almost daily, the most pathetic being a somewhat desperate and drunken wager on whether a cocktail waitress at the Bellagio was from Florida; and Lindsay Goldenberg, a 24-year-old entertainment writer at TEEN PEOPLE who used to pen a sex column for Playboy.com and who I thought might distract everyone. Rounding out the test subjects was Marc Bernardin, the editor of this column, whom I wanted to humiliate for taking out all my good jokes every week, including the one about him that originally ended this sentence.

I knew I was in trouble when I saw the questions. I knew I was in much bigger trouble when we went over our answers. I couldn't name all the Rat Pack members, even though in the version of the test that we took, their names were prominently featured in the picture accompanying the question. I blew a question, which has since been cut, about Leonardo DiCaprio, whom I spent two days interviewing for TIME. The only thing that made me feel better was that for a surprising number of questions, Lindsay answered "my mom." Her pockets of knowledge were fascinatingly diverse: She knew what CBGB stands for, but to fill out the *Apocalypse Now* quote, "I love the smell of..." she wrote, "s--- on a hot day."

The results were not pretty: Art scored 83 points, Marc 73, Josh 71, John 70, me 56, and we'll protect Lindsay from any more scorn. I had not done this badly on a test since junior high, when my then girlfriend Lori sat there for a half hour while I tried to remove her bra. Everyone had an excuse. John said he hadn't choked like this since a third-grade spelling bee when he botched the word *piano*, prompting his classmates to call him *pain-o* for the rest of the year. Lindsay blamed generational bias and wanted more questions "about stuff that involves love." Marc, who is black, kept insisting there was a cultural bias. When confronted with the fact that he missed both the N.W.A and *What's Happening!!* questions, he said, "This test is not set up for black guys who grew up in the suburbs."

I, however, had no excuse. I went home feeling both exhausted, since taking the pop quiz was the hardest I'd worked in months, and depressed. In fact, I am absolutely convinced that in an age where the dream job for a Harvard graduate is a writing gig on *The Simpsons*, the Pop Culture Quiz is actually an IQ test. But even though I know, deep down, Art is much smarter than I am, I'll still take him on every chance I get. There's no joy, after all, in beating people less gifted than you, regardless of our current foreign policy. I truly believe that if I try hard enough, I will finally prevail, like Bobby Brady at the ice-cream-eating contest. Of course, Art pointed out that Bobby actually lost that contest. Damn you, Chung, damn you. ■

CARICATURE BY TIM CARROLL

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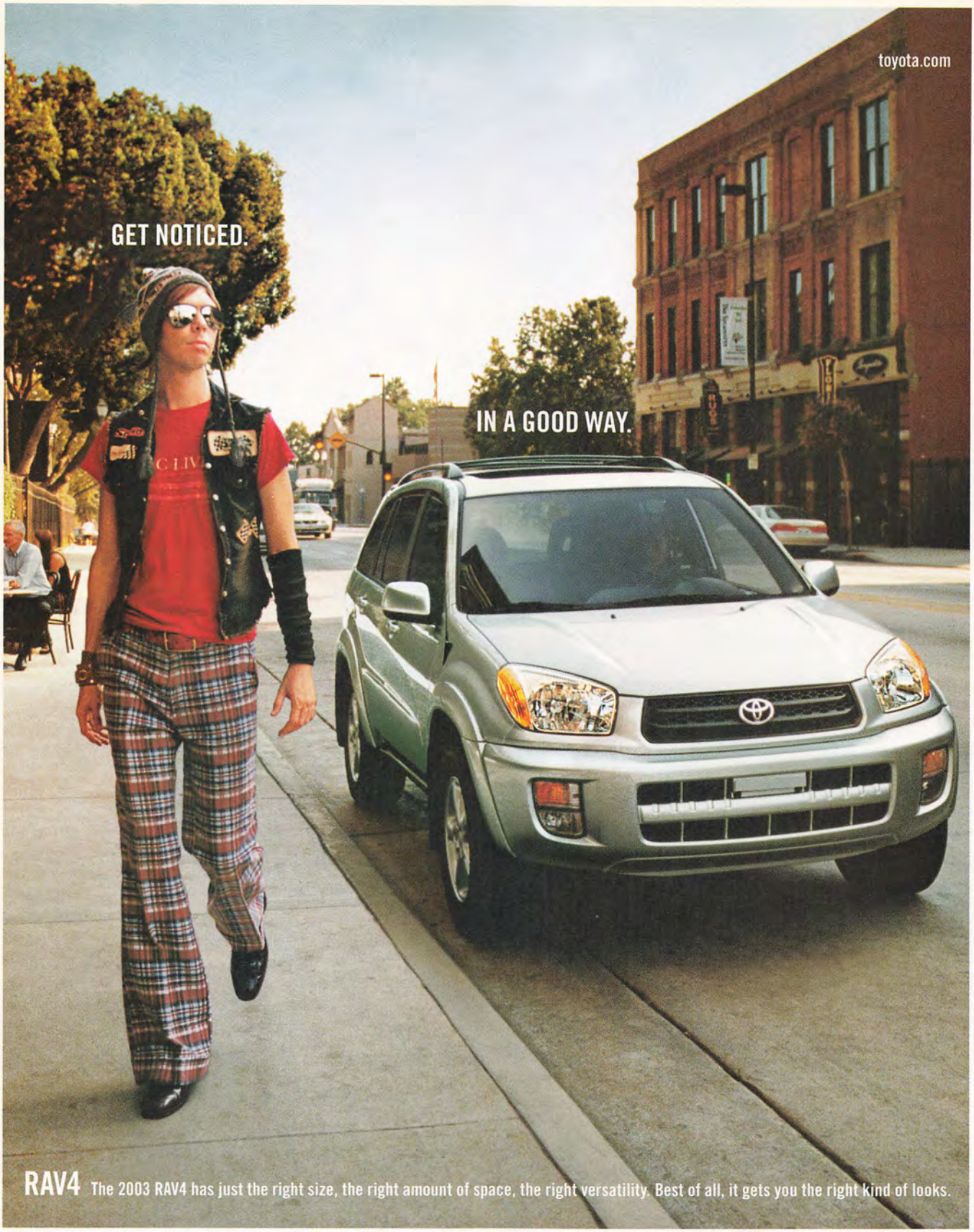
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